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Schoenberg's Brahms Lecture of 1933

THOMAS McGEARY

The most celebrated and influential of Arnold Schoenberg's essays is "Brahms the Progressive," published in *Style and Idea* in 1950, but first delivered as a radio lecture in Frankfurt, Germany, in 1933.¹ Schoenberg's Brahms lecture is among a group of writings from the early 1930s that formulate many of his key compositional, analytical, and aesthetic concepts that have become central to our understanding of not only the music of Schoenberg, but that of Brahms and other composers of the nineteenth and twentieth centuries as well.²

In *Style and Idea*, Schoenberg described the history of the publication of the essay:

This essay was originally a lecture delivered in February, 1933, on the occasion of Brahms's 100th birthday. This year, 1933, was also the 50th anniversary of Wagner's death. This is a fully reformulated version of my original lecture. Many things and some of my opinions have changed during that time, and now 1947 is again an anniversary of Brahms; he died fifty years ago.³

It had long been thought that the text for the 1933 radio lecture did not exist, for it was not included in Joseph Rufer's 1959 catalogue of the Schoenberg *Nachlass*.⁴ Without this text, it was impossible to know how Schoenberg's opinions had changed in the meantime, nor the extent to which contemporary or subsequent political events may have affected his assessment of Brahms and Wagner. Fur-

thermore, in tracing the development of Schoenberg's ideas, writers have had only the English text prepared in 1947.

Given Schoenberg's almost pathological compulsion to save copies of his correspondence, drawings, jottings, and drafts of essays, it should come as no surprise that the Schoenberg *Nachlass* does in fact contain the original reading script for the 1933 Brahms lecture—complete with a carbon copy, musical examples, and preliminary notes. Presented here for the first time are a complete transcription of the German radio lecture with a translation, both with accompanying musical examples.

...

The suggestion for the 1933 radio lecture came from Schoenberg's friend and champion of modern music, the conductor Hans Rosbaud, who was then music director for Radio Frankfurt.⁵ Schoenberg had previously presented two lectures over Radio Frankfurt. On March 22, 1931, he delivered an analysis of the *Variations for Orchestra*, Op. 31, on the occasion of a performance by Rosbaud. The following year, on February 21, Rosbaud conducted the world premiere of the *Four Orchestral Songs*, Op. 22, and Schoenberg again prepared an analytical lecture. At the last moment, however, because of illness Schoenberg could not travel from Barcelona to Frankfurt, and Rosbaud read the talk in Schoenberg's stead.

The idea of Schoenberg's third radio lecture (which was to be his last public presentation in Germany) had been raised as early as October 1932. On October 22, apparently in reply to a request from Rosbaud, Schoenberg wrote him describing his schedule for early February, which consisted of being in London (February 5–8) to conduct the English premier of the *Variations for Orchestra* and giving lectures in Vienna and Brünn—adding, in perhaps mock exasperation, “You also want me to deliver a lecture again this year in Frankfurt? (about what? for what occasion?).”⁶ Never-

theless, Schoenberg asked Rosbaud to choose between February 2 or 10 as possible dates.

On November 17, Rosbaud replied that February 2, 10, or 11 were available and asked Schoenberg to choose the best of the three dates after his travel plans were clear. Rosbaud again asked about the lecture's subject; he had brought up the possibility of performing the *Suite*, Op. 29, and asked whether Schoenberg would want to lecture on the *Suite* or on a more general topic. Rosbaud concluded saying he hoped to be in Berlin for several hours, and that the whole question of the lecture's subject might best be settled in person.

In the event, Rosbaud was not able to travel to Berlin, and on January 3, 1933, he again wrote Schoenberg asking what topic he would like to lecture on, and offering to telephone him to settle the matter. Finally, on January 7, 1933, Schoenberg wrote Rosbaud:

Please forgive me. For one thing I've been working and for another I still don't know what I'm to lecture on for you...

As for the lecture, it certainly is high time to decide about it.

For this purpose it would be best if you would send me the answer to the following questions as quickly as possible:

I. How long can a talk without music be?

II. What time have you fixed it for on the 11th February?

III. What is the very highest fee you can offer me (bearing in mind that I was to have written a talk especially for Frankfurt)?

IV. Can you yourself suggest a subject?

A hint of the fee Schoenberg had in mind is contained in the negotiations for the 1932 lecture, when he asked Rosbaud, "Does 500 Marks seem too much to you? Not to me!"⁷ Schoenberg stated that "Syle and Idea, or Outmoded and New Music," the lecture he would be giving in Vienna and Cologne and also considered giving in Frankfurt, would be too long. He continued:

Would you be interested in a talk on Brahms? Here I'd probably have something to say that only I can say. For

though my exact contemporaries, and those who are older than I, also lived in Brahms' time, they aren't 'modern'. But the younger Brahmsians can't know the Brahms tradition from first-hand experience, and anyway they mostly tend to be 'reactionary'. But: what I have in mind is the theory of composition, not anecdotes!

But I should very much like to have your decision as soon as possible, for I must start thinking the talk out at once!!⁸

This letter provides the first hint that Schoenberg wanted to rescue Brahms from the reactionaries and claim him as a modern.

No further correspondence survives, so we may surmise that final arrangements were made by telephone. In the end, February 12 was selected as the date; and the 45-minute radio talk, delivered on Sunday at 10:45 A.M., was announced as

"Johannes Brahms," Lecture by **Arnold Schoenberg** (with musical examples).⁹

. . .

Schoenberg may have been prompted to share that "something" about the theory of composition that only he as a "modern" could state about Brahms by the realization that 1933 marked the one hundredth anniversary of Brahms' birth and the fiftieth anniversary of Wagner's death. The coincidence of these dates certainly recalled to him that fifty years earlier the partisans of Brahms and Wagner had set them up as the aesthetic antipodes of contemporary musical life. The conservative, formalist aesthetic of the instrumental music of Brahms was set against the "art work of the future" of the progressive New German School, represented by the symphonic poems and music dramas of Liszt and Wagner. It is this background that accounts for the recurring reassessments in Schoenberg's lecture of the relative progressiveness of Wagner and Brahms.

Schoenberg's proclamation in the lecture that it was Brahms who was the progressive is, even today, a striking reversal of the conventional judgment. When February 12

was selected as the lecture date, Schoenberg may not have realized that it was the very day preceding the fiftieth anniversary of Wagner's death. His topic certainly ran against the spirit of the day, for the *Frankfurter Zeitung* of February 12 contained a full-page spread of articles about Wagner, and later that day, Radio Frankfurt broadcast two Wagner commemorations from Leipzig and Bayreuth. The following Monday's issue of the *Frankfurter Zeitung* (February 13) ran reports of the various Wagner commemorations in Weimar, Leipzig, Mainz, and Russia.

. . .

In October 1943, Schoenberg's attention returned to the 1933 Frankfurt lecture when the Philosophical Library, a New York publisher, contacted him about publishing a collection of his writings on music theory. The Philosophical Library proposed to arrange, edit, translate, and submit for Schoenberg's approval the content of what would become *Style and Idea*—a book that would not appear until June 23, 1950. As "The Publishing History of *Style and Idea*,"¹⁰ makes clear, the principal cause for the book's delay was the inability to obtain satisfactory translations of Schoenberg's German essays. The correspondence among Schoenberg, the Philosophical Library, and various translators reveals the exasperation that finally drove Schoenberg himself to translate and ultimately completely rewrite the Brahms lecture.

On November 10, 1943, Schoenberg replied affirmatively to the Philosophical Library's initial enquiry and enclosed a list of possible articles, which included under theory of music "About Joh. Brahms." On May 2, 1944, he sent a group of articles for consideration. That month, the Philosophical Library engaged a musicologist to begin translating and sent a sample for Schoenberg's approval. After examining samples of the first translator's work, Schoenberg wrote:

... Doubtless the attempt is remarkably skillful, but not true enough to the *M e a n i n g* of the original, and perhaps sometimes even wrong. I know it is extremely difficult to translate my German, but I think this is no reason for omitting such sentences which offer too much difficulty.

Perhaps it would be the best if one translator, who is English born (or American) and one German or Austrian who lives long enough here would cooperate. (July 1–9, 1944)

Later that month, he returned five sheets with annotations to give an idea of his criticisms (letter of July 25). Nonetheless, the Philosophical Library was so confident that in August it announced the book's forthcoming publication.

Having accepted Schoenberg's dissatisfaction with the initial attempts at translation, in May 1945 the Philosophical Library engaged a second translator, who was to complete work by that September. In June, Schoenberg was sent samples of his work, and wrote about the efforts of this translator:

... I can not decide how far these translations might (perhaps ?) be correctible. Frankly: two of them are – at least to me – entirely unintelligible. I can not understand their meaning at all.... I am a little suspicious and especially about the *E N G L I S H* of this translator. (June 26)

Realizing that speed was now imperative, Schoenberg suggested engaging Felix Greissle, his son-in-law and music editor at G. Schirmer, to supervise the translation. The Philosophical Library accepted Schoenberg's suggestion and in October 1945 engaged Greissle to provide edited translations and write a preface for *Style and Idea*.

However, by February of 1947, Greissle had not delivered the edited text for the book, and the Philosophical Library entrusted the book to yet another translator. When Schoenberg received the Brahms essay (which was titled by the translator "Brahms's Thematic Material"), he reported to his publisher:

It seems that this translation is very free, and some times perhaps too free, but excellent in all – EXCEPT THE MUSI-

CAL MATTERS – there happen grotesque errors. I hope no other manuscript will come to me unless some g o o d musician has corrected that...

I must tell you that I do not agree with ommissions this translator ventured. One for instance concerns the point because of which I wrote the whole [lecture]. (March 23, 1947)

Upon Schoenberg's suggestion, in April the Philosophical Library then engaged Serge Frank to translate and edit the book.

Matters with the Brahms essay came to a crux in May 1947. Writing to Fránk on May 4 to express his appreciation that he had undertaken the revision of his essays, Schoenberg noted, "I find that I must completely rewrite the lecture on Brahms."¹¹ Their next letters seem to have crossed. On May 5, Frank wrote saying he found the present translation of the Brahms essay unusable and asked for the original German and musical examples. In his next letter, presumably commenting on the text of the previous translator, Schoenberg burst out:

Just as stupid is the title: Brahms thematic Material. This was a lecture to Brahms's 100th Birthday. I am going to rewrite this essay entirely, not only because of the translation, but also to fit it better to our times and to the 50th anniversary of his death. (May 21, 1947)

As the surviving drafts, outlines, and lists of possible musical examples testify, Schoenberg did not attempt to re-translate the lecture, but undertook to rewrite it completely in English.

On October 15, 1947, Schoenberg wrote the Philosophical Library reporting that two days previously he had sent

almost the entire Article on Brahms the progressive. The rest will follow in a few days. Also better copies of the musical examples.

Will you please inform Mr. Frank, so he can start reading it. I think the English is all right. I checked it with an Englishman – see the corrections in red.

It should be noted that only in October 1947 did the essay acquire its title "Brahms the Progressive." Heretofore, Schoenberg had referred to it as "About Joh. Brahms," "Johannes Brahms," "Lecture on Brahms," or "Lecture to Brahms 100th Anniversary."

On October 28, 1947, Schoenberg wrote Frank that on that day he had finished the article. He sent the remainder of "Brahms the Progressive" to Frank on November 3, noting again, "I have rewritten the whole article – instead of correcting the errors of the preceeding attempts of translators." In the meantime, Frank continued translating Schoenberg's German texts and editing his English articles; but on December 3, Schoenberg had to write Frank :

I am in despair at having no choice but to write you a letter like this: but I really could not foresee that you, a civilized European, would have so little respect for another man's intellectual work as to expect him to permit changes such as those you are making in my articles.

You put bits in, leave things out, making something long-winded out of what was said clearly and concisely, choose uncharacteristic expressions to replace pertinent ones, and even go so far as to change the structure of paragraphs and [make alterations] in articles that I myself have rewritten. —I really can't understand you...

I am sorry to have to be so firm and to have to ask you not to change anything in 'Brahms' ... unless it is wrong.

... Only in spite of various inadequacies I do happen to be a better writer than you have assumed; and such a writer's style only suffers by being corrected and improved.¹²

Finally, hopelessly dissatisfied with Frank's further work, Schoenberg wrote to his publisher:

It is true that Mr Frank is the fourth translator, but the first three have been your choice and they were not satisfactory because they knew nothing about music and made the greatest of mistakes and wrote often real nonsense.

Mr Frank should have been good, but I am afraid he has been misinformed. I had always the impression as if he tried very hard to change as much as possible and not to preserve what I did. It became, finally, a book of Mr Frank – even my

ideas were changed and sometimes the up-building toward the expression of an idea. I could not accept this. (October 26, 1948)

Schoenberg had all the manuscripts returned to him, and in November 1948 he prevailed upon Dika Newlin, a former student, to take over the editing and translating of *Style and Idea* at his own expense. It was only by taking direct charge of the translation and editing that Schoenberg was able to obtain satisfactory texts. On February 5, 1949, he could report to his publisher:

It seems that the translation and editing of my book might be ready in a short time: I would say, in a few weeks. Miss Newlin has already sent me a great number of copies and has very well accommodated to my corrections and recriminations. She is very active and I think we can very soon start with this book.

Despite Newlin's accommodation, Schoenberg still had to prevail forcefully to obtain satisfactory texts. He was touchy, for example, about her editorial suggestions to the rewritten Brahms essay:

I return today, your and my manuscript of Brahms. It is impossible for me to go thru all this again and still have about the same trouble as I had with Mr Frank.

I expected that you will have the respect for an artist, to make no changes other than those of grammar and idiom. But you have no right to embellish my style by using different words without necessity, thereby frequently destroying the power of my expression and sometimes even the wit. e.g. if you substitute "Brahms was not expressing high esteem in this manner" which is not necessary to say – but it is a joke to say "he did not want to express etc" (January 12, 1949)

In the spring of 1949, while the book was nearing completion, Schoenberg asked Newlin to explore a possible source of income. He wrote saying he was told the *Musical Quarterly* paid quite well and would be ready to print an article from *Style and Idea*, and that the Philosophical Library considered it good propaganda. He asked Newlin to

ask Paul Henry Lang whether he would take the Brahms essay, since it was most suitable for that magazine. He offered Newlin a 10 percent commission.

Newlin replied on May 20, 1949, that she would try to get as good an arrangement as possible regarding a fee. However, Lang had left for Europe, and she would enquire of Nathan Broder, then assistant editor at the *Musical Quarterly*. Newlin was able to report on June 6 that Broder was anxious to see the Brahms article, but that she would need a better copy of the manuscript, as well as the musical examples. Unfortunately, on October 30, 1949, Newlin had to write Schoenberg:

Now I have bad news: the *Musical Quarterly* would not meet your terms on Brahms the Progressive, so now it is back in my hands again. Do you want me to try selling it elsewhere? I am afraid there is a core of opposition to you in *Musical Quarterly* and American Musicological Society circles which it is very difficult for me to destroy.

Newlin's failure to place the Brahms essay with the *Musical Quarterly* is another instance of Schoenberg entertaining unrealistic expectations about the commercial value of his writings. A similar failure occurred in May–June of 1950 regarding his seven-page “Bach” essay. The *Musical Quarterly*'s usual fee was \$3.00 per page. Instead of what should have been a fee of \$21, Broder, out of respect for Schoenberg, offered \$100. Schoenberg insisted on \$200, and the deal fell through.¹³

With Newlin translating and editing, work on the book progressed quickly. On June 28, 1949, Schoenberg sent the final manuscript to the Philosophical Library, and *Style and Idea* was published on June 23 of the following year.

Schoenberg sent a copy of the book to Rosbaud, whose reply marks a fitting close to the by now seventeen-year history of the Brahms essay:

I would like to thank you very much for sending your wonderful book, “*Style and Idea*.” I was overjoyed to receive a collection of your writings and essays. With the greatest joy, I

have already read some of the pieces, e. g., the splendid essay on Brahms.... How important it is, that so many of these things found in your book are stated and clearly discussed.¹⁴

. . .

As Schoenberg had stated in his May 1947 letters to Frank, the "Brahms the Progressive" essay published in 1950 is a completely rewritten version in English of the 1933 lecture. As to be expected, points are elaborated to different degrees between the two versions, there are changes in organization, and some material appears in only one of the versions; the lecture contains additional musical examples and occasionally more detailed analyses of them. Comparison between examples occasionally demonstrates how Schoenberg's analyses changed over the years.

Several points about the 1933 radio lecture warrant comment. Given its nature as a lecture, the 1933 version gains some precision from its more pointed and necessarily succinct presentation of Schoenberg's ideas. The introductory idea of Brahms' social dryness is integrated more convincingly in the 1933 radio lecture, where with his characteristic wit, Schoenberg turns dryness into a virtue, doing homage to Brahms by dry analysis of dry compositional subtleties. The radio lecture consistently makes a stronger point about the prevalence of irregular musical structures in Brahms' vocal compositions and that these irregular structures are not the result of irregularities in the vocal text. The lecture likewise makes a stronger claim about the necessary linear progression of music from the simple to the more complex.

The passage in the lecture citing Schoenberg's teacher Franz Willomitzer provides an unusual glimpse of Schoenberg's youth, with a vignette of his experience at secondary school, and evidence of an early influence on his prose style and later concept of musical prose. Willomitzer (1847–1910) had been teaching since 1873 at the *Realschule* that Schoenberg attended and was his teacher for geography, history, and German in the third, fourth, and fifth

class (1887/88, 1888/89, and 1889/90 school years).¹⁵ The writer of an obituary for Willomitzer confirms Schoenberg's statement about the importance of Willomitzer's book. His *Deutsche Grammatik für österreichische Mittelschulen*, first published in 1879, was known as "the Willomitzer" and made his name familiar to generations of teachers and students.¹⁶ Schoenberg owned a copy of the nineteenth edition of Willomitzer's grammar.¹⁷

A Note on Editorial Principles

The present text and translation make available Schoenberg's text and music examples as he presumably delivered them over Radio Frankfurt on February 12, 1933. To that end, the notated musical examples (most of which Schoenberg wrote out on separate sheets) have been integrated into the text and repeated as needed in order to duplicate what Schoenberg (or an assistant) presumably played at the piano (or from recordings).¹⁸ For example, for use when delivering the lecture, Schoenberg wrote out piano reductions of the third movement of Brahms' *A German Requiem* and of the third movement of the Symphony No. 3. On the score of the piano reductions, he indicated with letters the phrases or measures he wished to be interspersed amid his spoken comments (see Figure 1). On the reading

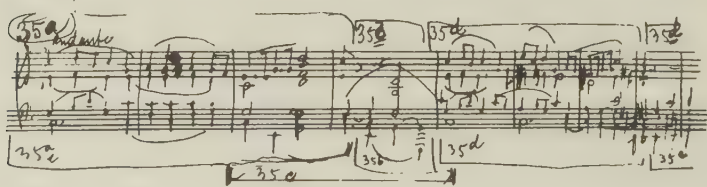


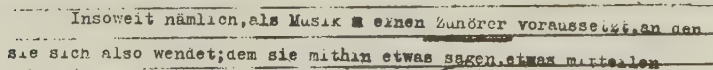
Figure 1

Schoenberg's piano reduction of the third movement of Brahms' Symphony No. 3, with indications for various portions to be performed as musical examples.

script, he made corresponding pencil notations. In the following German text and translation, these measures or phrases are presented as separate examples.

The music examples Schoenberg wrote out for his lecture text, intended only for performance, are fragmentary and hastily written. They are reproduced here in the German text from the original typescript and its accompanying sheets of examples; however, because of illegibility or incompleteness, examples 39a and 40 are reproduced from the examples accompanying the carbon copy. For publication with the English translation, the music examples required considerable expansion and amplification. Hence, tempo indications and key and time signatures have been supplied where missing; clefs, rests, accidentals, ties, slurs, phrases, and triplet brackets have been added where missing; texts have been added to vocal examples; and stems, beaming, and other such aspects of notation have been regularized according to modern conventions. Where Schoenberg's notation does seem to convey a specific meaning, it has been retained. In several cases it is noted where Schoenberg wrote incorrect notes or rhythms.

Schoenberg's lecture script contains another element that cannot always be conveyed in the transcription: cues for his oral delivery. Schoenberg had observed to Anton Webern that experience had taught him that he was more effective orally than in print: "What I have said seems to depend not only on my actual words, but on the way I say them—something very hard to reproduce."¹⁹ To that end, in his reading scripts, Schoenberg pencilled in crescendos, decrescendos, fermatas, emphases, and even pitches to guide his oral delivery. In fact, Albrecht Dümling notes that "Schoenberg regarded the delivery of a prose-text as a form of musical recitation – comparable to the *Sprechstimme* in the melodrama *Pierrot-lunaire*."²⁰ Figure 2 gives an



Insoweit nämlich, als Musik einem Zuhörer voraussetzt, an den sie sich also wendet; dem sie mithin etwas sagen, etwas mitteilen

Figure 2

Portion of Schoenberg's reading script, showing various performance indications for his oral delivery.

example from the reading script of the Brahms lecture.²¹

Hence, Schoenberg's underlinings for spoken emphasis have been preserved in the German and English texts, and italics have only been used for titles of works.

The present translation of the radio lecture tries to respect the desiderata for translation Schoenberg clearly set out in his correspondence that is quoted above. Thus, the present translation deliberately leans more toward the literal than the elegant. For example, Schoenberg's idiosyncratic overuse of the colon is preserved; and within the limits of what clarity in English will allow, his long sentences, punctuation, sentence structure, and parenthetical expressions are retained. Where parallel passages exist between Schoenberg's 1933 German lecture and the English "Brahms the Progressive," the translation uses where possible words or phrases found in, or suggested by, Schoenberg's "Brahms the Progressive." This could be done only sparingly, however, because it is often unclear whether Schoenberg was merely translating from his own German or rewriting in English. Where possible, Schoenberg's own technical vocabulary has been used (in order to make comparison between the versions easier). Schoenberg's use of the term *Satz* (movement, period, sentence, section, setting) is especially ambiguous, and the distinction Schoenberg makes between period and sentence in *Fundamentals of Musical Composition* has been observed where possible.²²

As noted in Appendix I, the lecture script has many layers of corrections, revisions, additions, and deletions to Schoenberg's original typescript. There is no practical way to indicate the various layers of additions to the text, nor is it always possible to discern when the various revisions were made. Some manuscript corrections were made shortly after typing, for they correct obvious typing errors (such corrections are generally not recorded), while some revisions may have been made as late as 1944 when Schoenberg prepared a copy for the translator.

As the various colors of pencil and ink used and the paste-overs typed with a different typewriter suggest, prior

to reading the lecture or when preparing the text for a translator in 1944, Schoenberg crossed out words, phrases, sentences, or paragraphs of the original text. These portions of the original typescript have been transcribed, translated, and similarly crossed out. Thus there may be some uncertainty about how much of the German text Schoenberg actually read in 1933, but the present text does present the full extent of his thoughts in February 1933.

Obvious typing errors in the German text (transposition of letters, missing letters or periods, etc.) have been silently corrected, although some of Schoenberg's characteristic misspellings have been retained (e.g., *Symetrie* for *Symmetrie*). Pagination of the lecture typescript is indicated in the German text by figures between two slashes (e.g., "/2/").

A nearly-complete transcript of the German text was published by Ludwig Finscher in 1990, and the first four pages were printed in facsimile and transcribed by Dümmling in 1990 (see note 1). Neither included the musical examples, and many passages Schoenberg crossed out were not transcribed.

Notes

I would like to thank Wayne Shoaf, archivist at the Arnold Schoenberg Institute, for facilitating my work at the archives; Christopher Preissing for expert engraving of the music examples; Joan Evans for helpful information about Hans Rosbaud; Andrea Herreshoff, former research assistant at the Institute, and Nuria Schoenberg-Nono for helpful assistance on the English translation; and the Research Board of the University of Illinois at Urbana-Champaign for a research grant for travel.

1. On the importance of the "Brahms the Progressive" essay and of Brahms for Schoenberg, see Ludwig Finscher, "Arnold Schönberg's Brahms-Vortrag," in *Neue Musik und Tradition. Festschrift Rudolf Stephan zum 65. Geburtstag*, ed. Josef Kuckertz, Helga de la Motte-Haber, Christian Martin Schmidt, and Wilhelm Seidel (Laaber: Laaber-Verlag, 1990), 485–500; Albrecht Dümmling, "Warum Schönberg Brahms für fortschrittlich hielt," and "Anmerkungen zu Schönbergs wiedergefundenem Brahms-Vortrag," in Albrecht Dümmling, ed., *Verteidigung des musikalischen Fortschritts: Brahms und Schönberg*

(Hamburg: Argument, 1990), 23–49 and 171–72 (Dümling's first essay appears in a revised form in the *Berliner Festspiele Magazin* 2/88 [Berlin: Berliner Festspiele, 1988], 12–33); H. H. Stuckenschmidt, *Arnold Schoenberg: His Life, World, and Work*, trs. Humphrey Searle (London: John Calder, 1977), 355–63; Elmar Budde, "Schönberg und Brahms," in *Bericht über den 1. Kongreß der Internationalen Schönberg-Gesellschaft* (Vienna: Elisabeth Lafite, 1978), 20–24; and Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley: University of California Press, 1984), 1–33.

2. These are the analytical lectures delivered over Radio Frankfurt on the *Variations for Orchestra*, Op. 31 (March 22, 1931), and the *Four Orchestral Songs*, Op. 22 (February 21, 1932), both translated in *Arnold Schoenberg: Self-Portrait. A Collection of Articles, Program Notes, and Letters by the Composer about His Own Works*, ed. Nuria Schoenberg Nono (Pacific Palisades, CA: Belmont Music Publishers, 1988); the essays "Linear Counterpoint" (1931), "For a Treatise on Composition" (1931), and "New Music, Outmoded Music, Style and Idea" (1933), translated in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein, trs. Leo Black (London: Faber and Faber, 1975); and the so-called "Gedanke" manuscript (summer 1934), summarized and translated excerpts in Alexander Goehr, "Schoenberg's *Gedanke* Manuscript," *Journal of the Arnold Schoenberg Institute* 2 (1977), 4–25, and translated in its entirety as *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, ed., trs., and with a commentary by Patricia Carpenter and Severine Neff (New York: Columbia University Press, 1994).

On the influence of Schoenberg's ideas, and especially the Brahms essay, on subsequent analysts, see Frisch, 18–29.

3. (New York: Philosophical Library, 1950), 52.

4. *Das Werk Arnold Schönberrgs* (Kassel: Bärenreiter-Verlag, 1959); trs. by Dika Newlin as *The Works of Arnold Schoenberg: A Catalogue of His Compositions, Writings and Paintings* (London: Faber, 1962).

5. On Rosbaud's activities at Radio Frankfurt and his support of modern music and the Second Viennese School, see Joan Evans, *Hans Rosbaud: A Bio-Bibliography*. Bio-Bibliographies in Music, no. 43 (New York: Greenwood Press, 1992).

6. "Sie wollten, dass ich auch heuer wieder in Frankfurt einen Vortrag halte! (worüber? aus welchem Anlass?)." Unless noted, here as elsewhere, letters are quoted from photocopies of carbon copies of Schoenberg's correspondence at the Arnold Schoenberg Institute.

7. "Scheint Ihnen 500 Mark zu viel? Mir nicht!" (letter of February 14, 1932)

8. Arnold Schoenberg, *Letters*, sel. and ed. Erwin Stein, trs. Eithne Wilkins and Ernst Kaiser (London: Faber and Faber: 1964), 169–70.

9. "Johannes Brahms," Vortrag von Arnold Schönberg (mit Musikbeispielen). *Südwestdeutsche Rundfunk Zeitung* vol. 9, no. 7 (February 12, 1933), 11.
10. Thomas McGeary, "The Publishing History of *Style and Idea*," *Journal of the Arnold Schoenberg Institute* IX/2 (1986), 180–209.
11. "Ich finde, dass ich den Vortrag über Brahms ganz umschreiben muss." (letter of May 4, 1947)
12. As trs. in *Letters*, 250–51.
13. See correspondence at the Arnold Schoenberg Institute between Nathan Broder and Schoenberg (February 9, 1950; March 6, 1950; and May 20, 1950). The essay was later published in *Style and Idea: Selected Writings*, 393–97. For other instances of Schoenberg having unrealistic expectations about the commercial value of his writings, see also "The Publishing History of *Style and Idea*."
14. "Für die Übersendung Ihres wunderbaren Buches 'Style and Idea' möchte ich Ihnen recht herzlich danken. Ich habe mich ausserordentlich gefreut, eine Sammlung Ihrer Schriften und Aufsätze in die Hand zu bekommen. Mit grosser Freude habe ich bereits einige der Arbeiten gelesen, z.B. ... den herrlichen Aufsatz über Brahms.... Wie wichtig ist es, dass so viele dieser Dinge ausgesprochen werden und deutlich zur Sprache kommen, die sich in Ihrem Buch finden." (letter of September 13, 1950)
15. See Schoenberg's grade reports for the K.K. Oberrealschule im II. Wiener Bezirke (in Arnold Schoenberg Institute, Documents 1886–).
16. See L. Singer's obituary, in *Vierzigster Jahresbericht der K.K. I. Staatsrealschule im II. Bezirke in Wien für das Schuljahr 1910/1911* (Vienna: I. Staatsrealschule im II. Bezirke, 1911), 45–49.
17. Titled *Deutsche Sprachlehre für Mittelschulen* 19th ed. (1921). Arnold Schoenberg Institute, Book W 43.
18. On Schoenberg's arrangements with Rosbaud for the performance of the examples for his 1931 broadcast lecture about the *Variations for Orchestra*, see *Arnold Schönberg 1874–1951: Lebensgeschichte in Begegnungen*, ed. Nuria Nono-Schoenberg (Klagenfurt: Ritter Klagenfurt, 1992), 282.
19. Letter of August 4, 1933, as given in Willi Reich, *Schoenberg: A Critical Biography*, trs. Leo Black (New York: Praeger, 1971), 190.
20. "Daß Schönberg den Vortrag eines Prosatexts als eine Art musikalischer Rezitation—vergleichbar der Sprechstimme in den "Pierrot lunaire"—Melodramen—auffaßte." (172)
21. See also the example illustrated in *Arnold Schönberg 1874–1951: Lebensgeschichte in Begegnungen*, no. 995, 308.
22. Edited by Gerald Strang and Leonard Stein (New York: St. Martin's Press, 1967), 21–25.

**Vortrag, zu halten in Frankfurt am Main
am 12. II. 1933**

Es wird immer erzählt, Brahms "Umgang mit Menschen" sei durch eine gewisse Trockenheit gekennzeichnet gewesen.

Ich ~~glaube das nicht, sondern~~ nehme an: im Umgang mit gewissen Menschen; mit solchen lästigen Schwätzern, die einem nicht genug Löcher in den Bauch reden können – da mag es seine Methode gewesen sein, gegen die Zudringlichkeit feuchten, schmalzigen Schwulstes sich mit einem Schutzwall von Trockenheit zu umgeben; und ich glaube: es wird schon noch etwas mehr gewesen sein: Grobheit, die er aufwenden musste, wenn er abwehren wollte, womit Beredsamkeit ihn zu überfluten drohte, wenn deren Schleusen geöffnet sind.

Trockenheit könnte dagegen nichts ausrichten. Und wenn auch die Betroffenen in stillschweigendem Uebereinkommen es vorzogen, was ihnen zugestossen war, als brahmsische Trockenheit zu bezeichnen beliebten, so kann man doch annehmen, jeder so Behandelte werde der Meinung gewesen sein: ihm sei Unrecht, den anderen aber R e c h t geschehen.

Aber: Trockenheit oder Grobheit: ~~die Prohibition wird aufgehoben und da kommen heuer wieder die "Feuchten" zu Wort: Was werden wir da wieder alles hören müssen!~~

Feststeht: Hochachtung bezeigen wollte Brahms durch Trockenheit nicht. Ich aber will es tun, sie zu neuer Ehre bringen: ich will eine trockene kompositionstechnische Frage erörtern und hoffe, es wird ein guter Stein zu Brahms Denkmal sein.

Die Entwicklung der Musik, der höheren Kunstmusik, muss man bezeichnen als: gradlinig fortschreitend; insofern nämlich, als sie sich stets auf dem Weg vom Einfacheren zum Komplizierteren befindet; und das auch dann, wenn sie zu gewissen Zeiten die alte Richtung aufgibt und eine neue, scheinbar neue, einschlägt.

Lecture to Be Delivered in Frankfurt am Main, February 12, 1933

It has always been said, Brahms' "social manners" were characterized by a certain dryness.

I ~~don't believe that, rather~~ I assume: in social relations with certain people; with ~~such~~ annoying babblers, ~~who couldn't talk one's ear off enough~~ – it may have been his method against the obtrusiveness of moist, oily bombast to surround himself with a protective wall of dryness; and I believe: it had indeed been something more: rudeness, which he had to resort to when he wanted to ward off [those babblers] whenever [their] eloquence threatened to overflow him when their sluices were open.

Dryness could do nothing against that. And if those affected ~~preferred~~ were also inclined in tacit agreement to call what had happened to them Brahmsian dryness, it can be assumed each one so affected would have believed: he was done an injustice, but the other received j u s t i c e.

But: dryness or rudeness: ~~the prohibition will be lifted, and this year those "moist ones" again get a chance to speak: What all will we have to listen to again!~~

The fact is: Brahms did not want to express high esteem through dryness. But I want to do it, [to] bring to it [dryness] new honor: I will discuss a dry question of compositional-technique and hope it will be a good stone to Brahms' monument.

The development of music, the higher art-music, must be described as: linearly progressing; insofar namely, as it always finds itself on the path from simpler to more complex, and that is so even if at certain times it abandons the old direction and strikes out on a new, apparently new one.

~~Dass das so ist, ergibt eine unvoreingenommene Beobachtung der Tatsachen. Eine ebenfalls unvoreingenommene, aber~~ strenge Ueberlegung zeigt, dass das gar nicht anders sein kann.¹

Insoweit nämlich, als Musik einen Zuhörer voraussetzt, an den sie sich also wendet; dem sie mithin etwas sagen, etwas mitteilen /2/ will, insofern kann sie gar nicht anders verfahren, kann sie gar nicht anders beschaffen sein, als so wie das Auffassungsvermögen eben dieses Zuhörers es fordert und zulässt. Dem schaffenden Künstler zwar mag solches ~~vielfach~~ gar nicht zum Bewusstsein kommen; er glaubt nur sich auszudrücken, so wie die Uhr nur ihre 24 Stunden angibt, ohne Rücksicht darauf, ob es dieser Tag, ~~oder~~ jener Monat, jenes Jahr oder Jahrhundert sei, was es aber doch in der Tat ist! Was es ist im Bewusstsein aller, ausgenommen das der Uhr. Der Schaffende braucht das nicht zu wissen und wird dennoch nicht zu einem Zuhörer von Atomzertrümmerung reden, wenn dieser nicht weiss, was Atome sind, wie er umgekehrt nicht einem, der sich mit Atomzertrümmerung befasst, erklären wird wollen, was man bisher von den Atomen gehalten habe. Da aber in höherer Kunstmusik der Schaffende seinen Zuhörer achtet, setzt er voraus, dieser werde beleidigt sein, wenn man ihm Längstgesagtes immer wieder von Neuem vorsetzt und ihm zumutet, dies werde ihm gefallen, da das Publikum das ohnedies nicht merke. Dass ein Publikum dasselbe gute und neue Stück der höheren Kunstmusik immer wieder hören will, muss nicht bloss diese kindisch-komische Freude an der Wiederholung erfreulicher Dinge sein, sondern wird meistens sogar dem unbewussten Trieb entspringen: dieses Schöne, dieses Wahre genauer zu erkennen, mit ihm vertrauter zu werden. Ein rasches, geübtes Auffassungsvermögen ~~aber~~ wird verlangen, dass man ihm das Andere, das Weitere sagt, sobald er das Eine, das Nähere kennen gelernt hat und es ihm ein Einfaches [ge]worden ist. Darum also kann die Musik nur den Weg einer fortschreitenden Entwicklung gehen von diesem Einfacheren zum Nächst-Komplizierteren.

~~That this is so, results in an unbiased observation of the facts. A likewise unbiased, but~~ rigorous reflection shows that it cannot be otherwise.¹

Insofar namely, as music presupposes a listener whom it thus addresses; to whom it then wants to say something, share something, to that extent music can proceed in no other way, it can be nothing other than what the listener's capacity of comprehension demands and grants. Such may ~~often~~ not, however, even occur to the creative artist; he believes that he expresses only himself, just as a clock only indicates its twenty-four hours, regardless whether it be this day, ~~or~~ that month, that year or century, what it is in reality! What everyone knows, except the clock. The creative artist does not need to know that and yet would not talk to a listener about splitting atoms if he does not know what atoms are, just as, on the other hand, he would not want to explain to one who deals with splitting atoms, what is already known about atoms. Since in [the sphere of] higher art-music, the creative artist respects his audience, he presupposes that it will be offended, if one presents to it over and over what has been said time and again and expects this would please it, since the audience will not be aware of it anyway. That an audience always wants to hear the same good and new piece of higher art-music time and again must not merely be this childish-comic joy at the repetition of pleasant things, rather [this joy] will usually even originate in unconscious desire: to perceive more precisely this beauty, this truth, to become more conversant with it. ~~But~~ an alert person with a trained capacity of comprehension will demand to be told the other, the more remote matter, as soon as he has learned to know the one, the immediate, and it [the immediate] has become for him an easy thing. Therefore, music can only keep on the path of a progressive development from this simpler to the next-most complex.

Darum werden wir Brahms Bedeutung am richtigsten zu schätzen verstehen, wenn wir herausfinden, welches sein Anteil an diesem Fortschritt war.

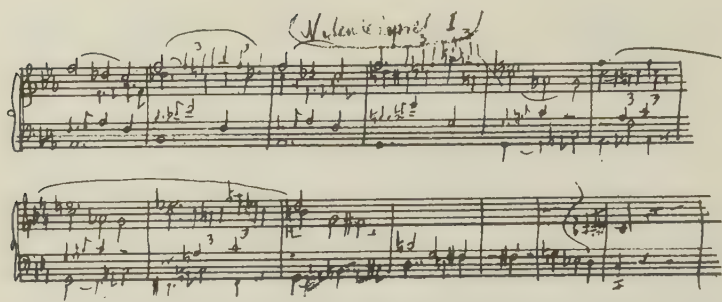
Manchem Altwagnerianer, sei es nun ein altgewordener Jung-Wagnerianer oder schlechtweg ein "geborener" Altwagnerianer, wird das sonderbar vorkommen. Waren doch ~~nicht nur~~ in meiner Generation ~~sondern auch~~ und noch zehn Jahre später feuerbeständige Altwagnerianer geboren worden; Gralshüter des Fortschritts in der Musik, denen Brahms umsomehr als Akademiker, als Fortschritts-Gegner galt, als sein Erfolg zu verblassen begann und sich die strebenden /3/ Musiker bewusst wurden, dass es nicht nur schwerer sei, Brahms Grundsätzen zu entsprechen, als im Fortschrittsstrom den Feuergeist zu mimen, sondern, dass zu dieser Zeit die bloße Haltung als Brahms-Anhänger nicht mehr zum Erfolg genügte. Erst Mahler und Richard Strauss, die beide durch eine Schule älterer Komponierkunst gegangen waren, haben hier Ordnung gemacht und in deren Sinn hat man dann gelernt, bei Wagner ebensoviel Ordnung, ja Pedanterie zu sehen, als Kühnheit, ja Phantasterei bei Brahms.² Wir haben durch Strauss und Mahler gelernt, bei Wagner ebensoviel Ordnung, ja Pedanterie zu sehen, als Kühnheit, ja Phantasterei bei Brahms.

Die Korrespondenz ihrer Lebenszahlen sollte es heuer zustande bringen, dass man den wahren Zusammenhang erkennt, der zwischen ihnen besteht; dass man sieht inwieweit beide Fortschrittsmusiker und Akademiker waren, Phantasten und Formalisten. Bedenkt man die heute noch fühlbare Härte und Kühnheit mancher Brahmsischer Wendungen, wie z.B die nach H-Moll und zurück im C-Moll Streichquartett[.]

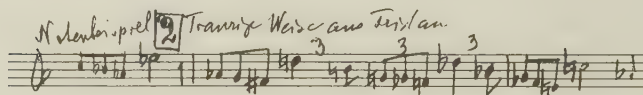
Therefore, we will come to value Brahms' importance most appropriately when we discover his part in this progress.

To many an old-Wagnerian, be it a young-Wagnerian now grown old or simply an old-Wagnerian "by birth," that will appear strange. There were born ~~not only~~ in my generation ~~but also~~ and even ten years later fire proof old-Wagnerians, keepers of the Holy Grail of musical progress, who considered Brahms much more an academic than an opponent of progress. When his [Wagner's] esteem began to fade, it occurred to the aspiring musician that it was not only harder to measure up to Brahms' principles, than in the stream of progress to mimic the ardent spirit [of Brahms]; rather, that at this time the mere posture as a Brahms-follower was no longer sufficient for success. Finally, Mahler and Richard Strauss, both of whom had been through a school of the older art of composition, clarified these concepts, and in their sense one learned to see in Wagner just as much order, even pedantry, as there was courage, even fantasy, in Brahms.³

The correspondence of the dates of their lives should in this year cause one to realize the true relationship that exists between them; to see to what extent both were progressive musicians and academics, fantasists and formalists. Consider the even-to-this-day palpable harshness and boldness of many of Brahms' modulations, as, for example, the modulation toward and away from B minor in the C-minor String Quartet [Op. 51, No. 1, first movement].



Nämlich hin zweistimmig; [m. 20] zurück aber einstimmig! [m. 21] Das ist eine Feinheit⁴ über welche sich die Feinschmecker seinerzeit sicherlich gefreut haben dürften. Das gemahnt in der Ausnützung harmonischer Vieldeutigkeit an die “traurige Weise” aus Tristan.



Ex. 1

Allegro

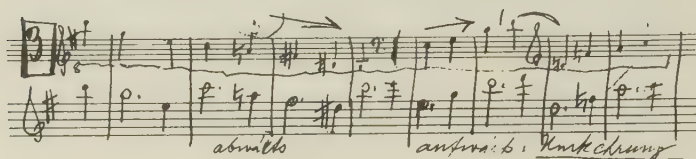
m. 11

Namely, toward [B minor] in two voices [m. 20]; but away in one voice! [m. 21] That is a delicacy⁵ that the gourmets of his day certainly would have enjoyed. In the exploitation of harmonic ambiguity, that reminds us of the “Traurige Weise” from *Tristan*.

Ex. 2

Traurige Weise aus Tristan

Bedenkt man nun aber auch, dass Wagners Leitmotivtechnik im Grunde ~~den Versuch darstellt, das thematische Material einer ganzen Oper, ja einer ganzen Tetralogie zu vereinheitlichen~~, so ist das eine rein wieder formalistische Absicht, wie sie Brahms nicht formalistischer z.B in der E-Moll Symphonie durchführt, wenn er im letzten Satz die Terzen des ersten aufmarschieren lässt[.]⁶



Es ist überflüssig zu fragen, wessen Bedeutung in Zukunft grösser sein wird, die Brahms oder die Wagners; umsomehr, als die Bewertung mit Rücksicht auf das der Zeit zugewiesene Ziel sich ändert. Dagegen aber kann man im Sinn einer fortschreitenden Weiterentwicklung der Musik sehr deutlich erkennen, inwiefern Brahms und Wagner sich von verschiedenen Seiten auf dasselbe Ziel, auf denselben Punkt des Weges vom Einfacheren zum Komplizierteren zu bewegt haben.

Ich muss nun einen Augenblick von mir sprechen, weil ich mutmasslich als Erster einen Grundsatz ausgesprochen habe, welcher vielleicht nicht bloss meinem Schaffen zugrundeliegt, der aber jedenfalls in meiner Selbstkritik eine immer ausschlaggebendere Rolle spielt: Nämlich:

But now also consider that Wagner's leitmotiv-technique fundamentally represents the attempt to unify the thematic material of an entire opera, yes, even an entire tetralogy, so that is again a purely formalistic intention, as if Brahms was not more of a formalist, for example, in the E-minor Symphony, when in the last movement he parades the thirds of the first [movement]:⁶

Ex. 3

abwärts (downward)

aufwärts (upward): Umkehrung (inversion)

It is unnecessary to ask whose significance will be greater in the future, that of Brahms or Wagner; all the more as the estimation alters with regard to the given goal of the time. But on the contrary, in the sense of a progressive further development of music, one can very clearly recognize to what extent Brahms and Wagner have moved from different sides to the same goal, to the same point on the path from the simpler to the more complex.

I must now for a moment speak about myself, because presumably I have been the first to lay down a principle which perhaps underlies not only my own creations, but which in any case always plays a decisive role in my self-criticism: namely:

Ich wünsche: Gedanken an Gedanken zu reihen,⁷ gleichviel welchen Zweck jeder einzelne in der Gesamtgestaltung zu erfüllen habe; gleichviel, ob er bloss einleitende, überleitende, vorbereitende, durchführende, entwickelnde, abschweifende, variierende[,] abschliessende oder aber grundlegende Bedeutung habe: immer muss es ein Gedanke sein, der auch ohne solchen Zweck dortstehen müsste, wo er steht, so aussehen müsste, wie er aussieht und inhaltlich nichts anderes auszudrücken bestimmt wäre.

Ich habe das Glück gehabt, in der Mittelschule Deutsche Sprachlehre bei einem Lehrer zu lernen, der in Alle [*sic*] seine Schüler den Hass gegen abgegriffene, leere, falsche, bildlose Phrasen verpflanzte: Franz Willomitzer, Verfasser einer im alten Oesterreich sehr geschätzten "Deutschen Grammatik". Dieser zwang uns Vierzehnjährige, sich den Kopf zu zerbrechen, wenn eine Einleitung z.B oder eine Ueberleitung im Deutschen Aufsatz zu bringen war.

"Schon die alten Griechen und Römer....."

"Wenn ich bloss die Feder eintauche", höhnte er, "und einen Tinten klex [*sic*] mache, so steht schon dieser Satz da[.]"

Oder:

"Betrachten wir aber die Regierungszeit Karls des X-ten genaue.."

"Bitte, betrachten Sie genauer" wies er uns an, "aber machen Sie nicht vorher schon so viel Aufhebens davon. Gackern Sie erst, /5/ nachdem Sie ein Ei gelegt haben!"

I wish: to join ideas to ideas,⁷ no matter what purpose each individual idea may have to fulfil in the aggregate; no matter whether it merely have an introductory, transitional, preparatory, elaboratory, developmental, deviating, varying, concluding, or basic meaning: it must always be an idea that must also stand there without such a purpose; wherever it stands, it must appear as it appears and with regard to its content determined to express nothing else.

I had the good fortune in secondary school to study German grammar with a teacher who planted in all his students a hatred for trite, empty, false, lifeless phrases: Franz Willomitzer, author of a *German Grammar*, which was very treasured in the old Austrian empire. This teacher forced us fourteen-year-olds to rack our brains if, for example, an introduction had to be written in a German essay.

“Already the ancient Greeks and Romans ...”

“If I merely dip my pen in ink,” he scoffed, “and make an ink-blot, this sentence is already there.”

Or:

“But let us carefully consider the reign of Charles the Tenth ...”

“Please, consider more carefully,” he instructed us, “but don’t make such a fuss about it beforehand. Cackle only after you have laid an egg!”

Einen Schriftsteller, bei dem wir die Anwendung solcher Hilfsmittel erkennen konnten, hätten wir Vierzehnjährigen ausgelacht. Trotzdem schreiben noch heute viele Erwachsene so, in der Musik aber fast alle. Ich weiss nicht recht, warum man sich in der Musik diese beleidigende Breite und Langsamkeit der Darstellung noch immer gestattet, wo man ja in der Kunstmusik keinesfalls nur für Idioten schreibt! Dass man noch immer, wenn man Z. B. von einem Haus spricht, genau beschreibt wie so etwas aussieht, wie es gemacht wird und was es für einen Zweck hat. Einmal wird man ja doch auch in der Musik dazu gelangen müssen, solche Komplexe als bekannt voraussetzen zu können, einmal wird man ja doch davon ab[s]ehen dürfen, einen solchen bekannten Gegenstand, bloss weil man ihn erwähnen muss, erst von allen Seiten zu zeigen, abzuwandeln, zu wiederholen[,] durchzuführen, ehe man weiter fortschreitet im Text.

Brahms und Wagners Gedankendarstellung haben einen bedeutenden Fortschritt in dieser Richtung herbeigeführt. Wagner hat die harmonische Möglichkeit dazu geschaffen, Brahms aber die melodisch-formale.

Wenn nämlich z. B. Max Reger in seinem Violinkonzert folgendermassen anfängt:



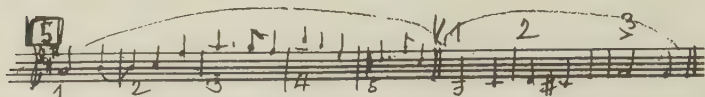
We fourteen-year-olds would have laughed at a writer in whom we could recognize the use of such devices. Nevertheless, even today many adults write in that way, but in music almost everyone [does]. I really do not know why in music this offensive breadth and slowness of presentation is still allowed – when surely in art-music one certainly does not write only for idiots! As if, for example, when speaking of a house, one always describes precisely how something like that looks, how it is made, and what its purpose is. Some day even also in music, one will have to get to the point where such complexes can be taken for granted; some day one may not even first have to describe, transform, repeat, elaborate such a well-known object from all sides before continuing in the text, merely because one must mention it.

Brahms and Wagner's presentation of ideas has brought about a significant progress in this respect. Wagner created the harmonic possibility for it, but Brahms the melodic-formal.

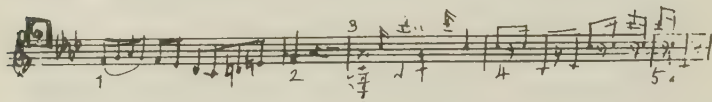
When ~~namely, for example~~, Max Reger in his Violin Concerto begins as follows:

Ex. 4

so sind das zwar acht Takte. Aber wie Sie vielleicht bemerkt haben werden, ist die erste Phrase fünf Takte lang, die zweite drei.

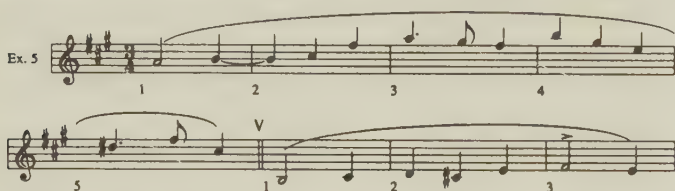


Das ist ein unsymmetrisches Gebilde, welches in der Musik seit Beethoven lange Zeit verhältnismässig selten vorkommt. Es gibt zwar auch bei Beethoven eine gewisse Anzahl unsymmetrischer Themen. ZB. das erste Thema des Streichquartetts Opus 95, F-Moll:



~~Aber im Ganzen findet man Unsymmetrie nach Mozart - bis zu Brahms - sehr selten.~~ Denn es kann nicht bestritten werden, dass sich in dieser Zeit durchgesetzt hat, was Matheson in seinem "Vollkommenen-Kapellmeister" (ich zitiere nach dem Gedächtnis) vor zweihundert Jahren gefordert hat: Man solle sich anstrengen, leichte Musik, leichtfassliche, melodische Musik zu schreiben, als deren Muster er die "Leichtigkeit" der Franzosen empfiehlt. Und ein anderer Autor sagt er habe sich bemüht, höchst einfach und fasslich zu schreiben und das Geheimnis des Volkstons beruhe darin, dass alles scheinbar *b e k a n n t* klinge.⁸

these are, of course, eight measures. But as you will perhaps have noticed, the first phrase is five measures long, the second [phrase is] three [measures long].



That is an asymmetric structure, which in music since Beethoven has for a long time occurred relatively seldom. There are admittedly also in Beethoven a certain number of asymmetric themes. For example, the first theme of the F-minor String Quartet, Opus 95:



~~But on the whole, one finds asymmetry after Mozart - until Brahms - very seldom.~~ For it cannot be denied that in this time it was generally accepted, what Mattheson 200 years ago in his *Der vollkommene Kapellmeister* had required (I cite from memory): one should strive to write light music, easily understood, melodic music; as its model he recommends the "lightness" of the French. And another author says he has endeavored to write as simply and comprehensibly as possible and that the secret of the popular touch lies in the fact that everything seemingly sounds familiar.⁸

Diese Einfachheit nun bestand in einem Zurückweichen vor Bachs harmonischem und polyphonem Reichtum und in einer weitgehenden Bevorzugung symetrischer Formen, worunter insbesondere Zwei- und Viertakter zu verstehen sind, die zu Sätzen von 8 und 16 Takten vereingt werden. In der Tat sind solche Sätze leicht überblickbar; aber mit dem Volkston hat das nicht viel zu tun. Denn gerade in Volksliedern finden sich sehr viele unregelmässige, un-symetrische[,] ungeradtaktige Bildungen. Man denke z B an das Prinz Eugen=Lied⁹ oder an viele der von Brahms herausgegebenen deutschen Volkslieder.

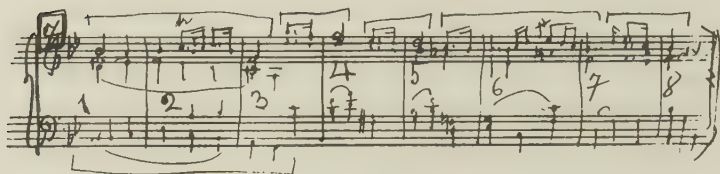
Und es klingt sehr lebhaft an, an die Irrtümer unserer Zeit, in der auch viele gemeint haben, volkstümlich zu schreiben, wenn sie so tun, wie sie glauben, dass das Volk tut. Während es aber in Wahrheit nur jene ganz andere Art gibt: sich um nichts zu kümmern, anständig zu sein und anständig zu denken und ebenso zu arbeiten, und wenn es dann Bestimmung ist, dann ist es volkstümlich, wie bei Schubert oder nicht, wie bei Bach.

Ein interessantes und lehrreiches Gebilde ist aber das Menuett aus Mozarts B-Dur Streichquartett,¹⁰ auf das ich Ihre Aufmerksamkeit besonders lenke möchte, wegen einer gewissen Aehnlichkeit mit einem später zu besprechenden Thema von Brahms:

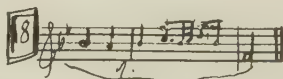
This simplicity now consisted in a retreat from Bach's harmonic and polyphonic riches and in a far reaching preference for symmetrical forms, among which especially are to be understood two- and four-measure phrases, which will be joined into periods of eight and sixteen measures. In fact such periods are easily grasped; but that has little to do with the popular touch. For especially in folksongs one finds many very irregular, asymmetric, odd-measured structures. One should think, for example, of the Prince Eugen song⁹ or many of the German folksongs edited by Brahms.

And it vividly resembles the errors of our time, in which many have also supposed [themselves] to be writing with a popular touch if they do as they believe that the people do. While but in truth there is only that completely different type: not to concern oneself about being respectable and thinking respectably and working likewise; and when the determination is made, then it has the popular touch, as with Schubert; or not, as with Bach.

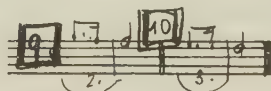
An interesting and instructive structure, however, is the Minuet from Mozart's B \flat -major String Quartet [K. 458], to which I especially ~~would like to~~ direct your attention because of a certain similarity with a theme by Brahms, to be discussed later.



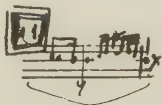
/6/ Hier ist die erste Phrase 3 Takte lang.



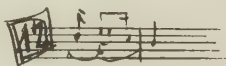
die zweite und dritte je einen Takt



die 4. ist 3 [*recte*: 2] Takte



und die 5. einen Takt lang¹¹



Während die vorhergehenden Beispiele noch einigermaßen an symmetrische Formen erinnerten, zeigt dieses von solcher Regelmässigkeit keine Spur mehr.

Ex. 7

Here the first phrase is three measures long,

Ex. 8

the second and third only one measure,

Ex. 9

Ex. 10

the fourth is two measures,

Ex. 11

and the fifth, one measure long.¹¹

Ex. 12

While the previous examples still reminded us in some way of symmetrical forms, this one no longer shows any trace of such regularity.

Es verhält sich mit der Symetrie ähnlich, wie mit der Tonalität. Je enger sich nämlich ein Tonstück an die nächsten Bedingungen der Tonalität hält, je weniger es entferntere Abkömmlinge des klingenden Tons in sein Material einbezieht, desto leichter ist es für den Zuhörer auffassbar. Die Leichtfasslichkeit der Symetrie beruht auf dem Umstand, dass rechts von der Symetrieachse dasselbe steht, wie links; auf der Wiederholung also. Und aus diesem Grunde sind auch alle der Symetrie sich nähernden Formen ebenfalls leichtfasslich. Aber die Musik entwickelt sich vom Einfacheren zum Komplizierteren, vom Leichtfasslicheren zum Schwerfasslichen, denn man kann nicht immer erst erklären, durchführen, entwickeln usw. was ein Haus ist, wie es gemacht wird usw, wenn man von komplizierteren Dingen zu sprechen genötigt ist[,] nur Z.B. von einem Erdbeben; und die Symetrie ist eine der primitivsten Formen von Wiederholung.

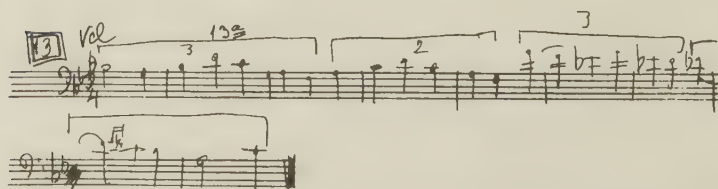
Zweifellos gehören regelmässige Rhythmik und insbesondere der Reim zu den verlässlichsten Auffassungsbehelfen der Gedankendarstellung. Und dass sich So-Ausgestattetes gut einprägt, wissen auch die Verfasser der gewissen Reklameverse auszunützen, wenn sie z.Bsp. d e n N a m e n eines Schuhputzmittels bekanntmachen wollen: Wenigstens zwei Verszeilen bloss für den Namen!

It is similarly the case with symmetry as with tonality. Namely, the closer a piece of music keeps to the nearest restrictions of tonality, the less it includes remoter derivatives of the fundamental tone in its material, the easier it is for the listener to comprehend. The ease-of-comprehensibility of symmetry rests on the fact that there is the same to the right of the symmetry-axis as to the left; therefore, [ease-of-comprehensibility is based] on repetition. And for this reason, all the forms that approach symmetry ~~also~~ are ~~equally~~ easy to comprehend. But music develops from simpler to more complex, from easily comprehensible to difficult-to-comprehend; so one cannot always at first explain, elaborate, expound, etc., what a house is, how it is made, etc., when one is obliged to speak of more complex things, for example, only of an earthquake; and symmetry is one of the most primitive forms of repetition.

Doubtless, regular rhythm and especially rhyme belong to the most reliable comprehension-aids of the presentation of ideas. And because things so-provided [with rhythm and rhyme] are grasped easily, writers of certain advertising verses also know to exploit [rhythm and rhyme] if, for example, they want to make known the *n a m e* of a certain shoe polish: at least two lines of verse just for its name!

Hohe Kunst, reine Gedankendarstellung darf und muss gewisse grössere Gedanken- und Vorstellungsreihen, gewisse Komplexe als bekannt voraussetzen. Und dann wird es ihr Bestreben sein, sich so auszudrücken, dass jeder kleinste Satz die Wirkung einer Sentenz hat, die man ebensogerne und leicht behalten und citieren kann, wie sonst nur die gereimten und rhythmisierten. Das ist der Stil, dem die Musik zustrebt: eine Prosa ohne Flickwerk, ohne Sequenzen und andere leere /7/ Wiederholungen; eine MUSIKALISCHE P R O S A.¹² Diesem Ziel strebt, wie gesagt, Brahms auf anderem Wege ebenso zu wie Wagner und der Unterschied zwischen beiden ist keineswegs der, den die Zeitgenossen gern kennzeichneten durch Nietzsches Schlagwort: als den zwischen dionysischer und appollinischer [*sic*] Kunst; und es ist zwischen Dyonisius [*sic*] und Appollo auch nicht so, dass der Eine, im Rausch, die Gläser zerschlägt, die der andere, im Rausch der Phantasie, erzeugt. Ganz so einfach wenigstens n i e ! Und ich glaube, es gibt in der Kunst nur: berauscht von der Klarheit der Gesichte.

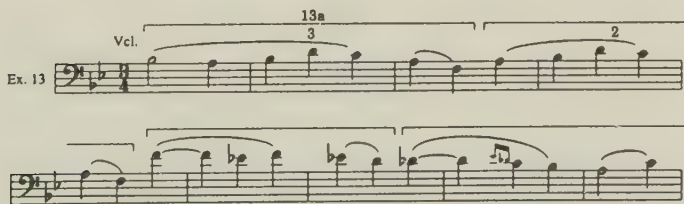
Schon in seinen frühesten Werken zeigt Brahms Eigentümlichkeiten, die von Beethoven bis Schumann fehlen und die man gerne auf Mozart zurückführen wollte, wären sie nicht bereits wesentlich andersartig. Im Sextett opus 18 ist gleich das Thema des ersten Satzes neun Takte lang:¹³



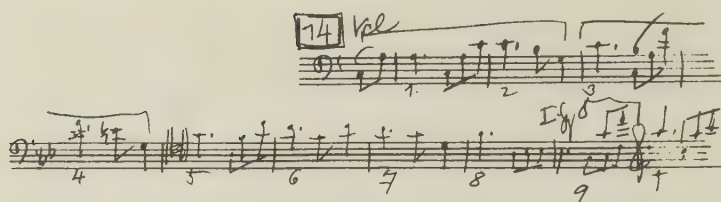
Aber während hier die Unregelmässigkeit durch den beginnenden Dreitakter (13a) entsteht, dem lauter Zweitakter folgen, ist es im Seitenthema dieses Satzes schon schwieriger genau zu sagen, wo die Unregelmässigkeit beginnt:¹⁴

High art, the pure presentation of ideas, may and must take for granted certain larger streams of ideas and images, certain complexes. And then its endeavor will be to express in such a manner that each shortest sentence has the impact of an aphorism that one can remember and cite just as well and as easily as those only with rhyme and rhythm. This is the style that music strives for: a prose without patchwork, without sequences and other empty repetitions; a MUSICAL PROSE.¹² To this goal, as mentioned, Brahms like Wagner strove [but] on a different path; and the difference between the two is not at all what contemporaries liked to characterize by Nietzsche's catchwords: as that between Dionysian and Apollonian art; and between Dionysus and Apollo it is also not that the one, in intoxication, smashes the glasses that the other produced in intoxication of fantasy. N e v e r was it at least quite so simple! And I believe in art there is only: intoxication by the clarity of vision.

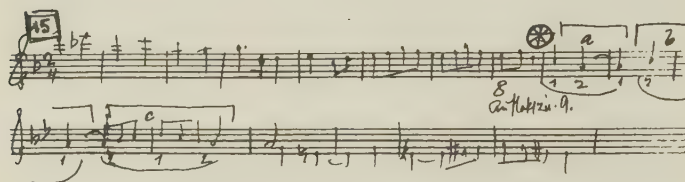
Already in his earliest works, Brahms showed characteristics that are lacking in [the music] from Beethoven to Schumann and that one would like to trace back to Mozart, were they not already essentially of a different kind. In the Sextet, Opus 18, the entire theme of the first movement is at once nine measures long:¹³



But while here the irregularity arises from the opening three-measure [phrase] (13a), followed only by a two-measure [phrase], in the subordinate theme of this movement, it is already more difficult to say precisely where the irregularity begins:¹⁴



Interessanter schon ist in einem sonst regelmässigen 16-Takter des Scherzos aus dem II. Sextett, Opus 36, die im 9. bis 12. Takt sich abspielende Unregelmässigkeit.¹⁵



Vor Allem wirkt der 8. Takt als Auftakt zum 9. * ; vom 9. an aber ist die erste Phrase (15a) 3 Viertel lang, die 2. ist bloss 2 Viertel (15b) und die 3. ist wieder 3 Viertel lang (15c). Das ist eine sehr kunstvolle Verschiebung und unterscheidet sich bereits wesentlich von ähnlichen, selbst weitergehenden Gebilden bei Mozart; wohl insbesondere dadurch, dass sie bei Mozart aus einem barocken Formempfinden einerseits, andererseits aber entspringen dem Bedürfnis des Dramatikers, der in gewissen Zeitpunkten auf dem kleinsten Raum wenden können muss und nicht Zeit zu symetrischer Anlage hat. Ich mag es mir nicht ver-

Ex. 14

Vcl.

m. 85 1 2 3

4 5 6 7

I Vln.

8 9 10

AS: f

More interesting indeed is the irregularity in an otherwise regular sixteen-measure [phrase] that occurs in the ninth to twelfth measures of the Scherzo from the second Sextet, Opus 36.¹⁵

Ex. 15

Allegro non troppo

AS:

Aufsakt zu 9. (upbeat to 9)

1 2 1 2 1 2

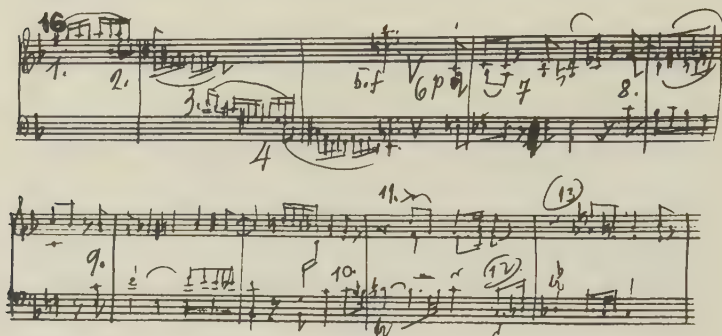
1 2 1 2 1 2

1 2 1 2 1 2

Above all, the eighth measure acts like the upbeat to the ninth measure * ; but from the ninth measure, the first phrase (15a) is three quarter-notes long, the second is merely two quarter-notes (15b), and the third is again three quarter-notes long (15c). That is a very skillful shift and already differs essentially from similar, self-continuing structures in Mozart; especially because those of Mozart arise from a baroque sense of form on the one hand; on the other, however, they arise from the needs of the dramatist, who at certain moments must be able to turn in the smallest space and who has no time for symmetrical layouts. I do

sagen, Ihnen ein Beispiel vorzuführen, welches seitjeher grössten Einfluss auf mich gehabt hat: Aus Mozarts Streichquartett in D-Moll.

In acht Takten bringt er hier dreizehn Phrasen, verschiedenster $/8/$ Länge; die kürzeste ist bloss drei Achtel lang, die längste 8 Viertel.



not want to deny myself presenting to you an example that thus far has had the greatest influence on me: from Mozart's String Quartet in D-minor [K. 421].

In eight measures, he here introduces thirteen phrases of the most varied length; the shortest is only three eighth-notes long; the longest [is] eight quarter-notes [long].

Allegro moderato

Ex. 16

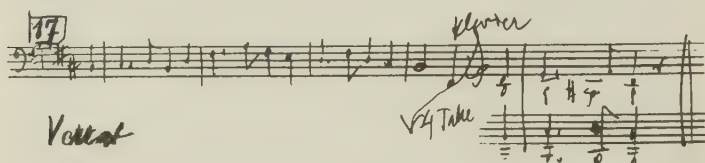
1. 2. 3. 4.

5. 6. 7. 8.

9. 10.

11. 12. 13.

Dass dem Dramatiker unwillkürlich unregelmässige Bildungen aus der Hand gehen, erscheint so selbstverständlich, dass man sich wundert, ihnen bei Wagner sehr selten zu begegnen auf dessen französisch-italienischen Jugendstil hindeutet. Denn bei Brahms, wie wir später sehen werden, erzeugt die Berührung mit dem Wort fast immer freie Formen und wo sie nicht von selbst entstehen, wie Z.B. in "Verrat", Opus 105 Nr. 5, da macht er aus vier Takten fünf, indem er einen Takt Klavierzwischenspiel einschiebt.



Allerdings erfordert der Gesang im zweiten Vers fünf Takte; aber da schiebt er dann auch 2 Takte Klavier ein.

Ist das Freude an der Unregelmässigkeit oder verlangte sein Formgefühl sie von ihm? Ich glaube: beides. Obwohl ich seine Anforderung an Liederkomponisten kenne: Wenn ein Gedicht fünf- oder sieben-füssigen Rhythmus zeige, so müsse das auch in der Zahl der musikalischen Glieder dargestellt werden.

So z.B. tut er das in dem Lied: "Geuss nicht so laut der liebentflammten Lieder tonreichen Schall" wo er "tonreichen Schall" so dehnt, dass eine ebenfalls durch Dehnung auf 4 Takte gebrachte Phrase durch eine $2\frac{1}{2}$ -taktige zu einem 6-taktigen Sätzchen verlängert wird.¹⁶

That irregular structures instinctively spring from the hand of the dramatist appears so self-evident that one is surprised to meet them very rarely in Wagner, as his French-Italian youthful style suggests [we might]. For in Brahms, as we will later see, contact with the word almost always produces free forms, and where they do not arise out of their own, as, for example, in "Verrat," Opus 105, No. 5, there he makes five measures out of four measures by inserting a one-measure piano interlude.

Angemessen bewegt

Ex. 17

m. 4 Ich stand in ei - ner lau - en Nacht an

Klavier (piano)

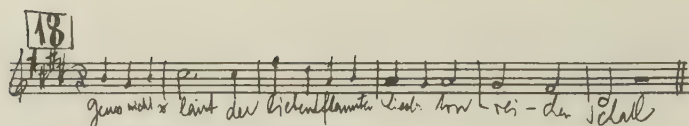
ei - ner grü - nen Lin - de,

4 Takte
(4 measures)

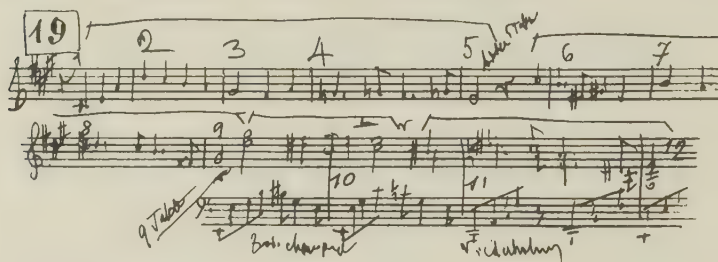
Of course, in the second verse, the song requires five measures, but there he then also inserts two measures of piano.

Is that joy-in-irregularity or does his sense of form demand it of him? I believe: both. Although I know his requirements for song-composition: If a poem displays a rhythm of five or seven feet, then that must also be represented in the number [that is, metrics] of the musical structure.

He does that, for example, in the song: "Geuss nicht so laut der liebentflammten Lieder tonreichen Schall" ["An die Nachtigall," Op. 46, No. 4], where he so extends "tonreichen Schall" that a four-measure phrase likewise by extension through two-and-a-half measures is lengthened to a short six-measure sentence.¹⁶



Anders verhält es sich mit "Wie Melodien zieht es mir leise durch den Sinn". Hier vervollständigt ein Zwischenspiel und eine Textwiederholende Phrase einen aus 5 + 4 Takten bestehenden 9-Takter auf zwölf Takte.



Ziemlich langsam

Ex. 18

m. 2 Geuss nicht so laut der lieb-ent-flamm-ten

Lie-der ton-rei-chen Schall

It is a different case with “Wie Melodien zieht es mir leise durch den Sinn” [Op. 105, No. 1]. Here an interlude and a text-repeating phrase complete to twelve measures a nine-measure phrase consisting of 5 + 4 measures.

Zart

Ex. 19

1 Wie Me-lo-2 di-en-3 zieht es mir

4 lei-se durch den 5 Sinn, (so far 5 measures) wie 6 Früh-lings-bla-men

7 blüht es und 8 schwebt wie Duft da-

9 Takte (9 measures) hin, und

11 schwebt wie Duft da- hin. 12

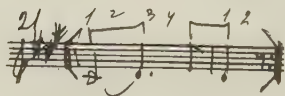
bisher 5 Takte AS: 4 Takte

Zwischenspiel (interlude) Wiederholung (repetition)

Vielleicht erklären sich manche der bisher erwähnten Unregelmässigkeiten als Gliederungsbehelfe: sie unterstützen die Interpunktion, die Auseinanderhaltung der einzelnen Phrasen. Nichts davon wird man aber von dem folgenden Beispiel, dem Hauptthema aus dem Andante des A-Moll-Streichquartetts Opus 51 Nr. 2 behaupten können.¹⁷



In diesem Thema entwickelt sich alles aus zwei Sekundenschritten



cis – d und e – d. Diese erste Phrase (21 wiederholen) ist sechs Viertel eines Viervierteltaktes lang, greift also in den zweiten Takt über, ohne ihn ganz auszufüllen; denn in diesem beginnt bereits die zweite Phrase[.]



Perhaps some of the irregularities mentioned so far are to be explained as structural aids: they support the punctuation, the separation of individual phrases. That cannot, however, be said of the following example, the main theme from the Andante of the A-minor String Quartet, Opus 51, No. 2.¹⁷



In this theme, everything is developed from two intervals of a second

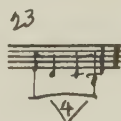


C# – D and E – D. This first phrase (repeat Ex. 21) is six quarter-notes of a 4/4 measure long [and] overlaps into the second measure without completely filling it; for the second phrase already begins in this [measure].

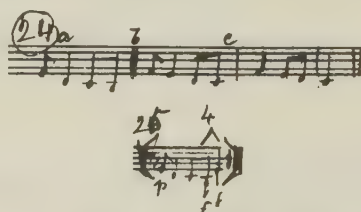


Diese ist auch eineinhalb Takte, 6 Viertel lang und füllt den 3. Takt so weit aus, dass noch gerade der Auftakt der 3. Phrase darin Platz hat[.] (22 wiederholen dann 21 und 22)

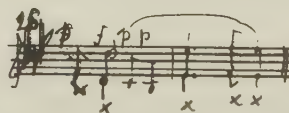
Indem in 22 das Grundmotiv, der Sekundenschritt zweimal in der gleichen Richtung gebracht wird, entsteht ein neues Motiv vom Umfang einer Quart



Im Folgenden wird dieses sowohl in der Form skalamä-siger 4 Töne aufwärts oder abwärts verwendet 24 a-b-c auch als Quartenintervall ohne die Zwischentöne, wie schon in der zweiten Phrase; noch: 25¹⁸



Diese zweite Phrase hat dabei noch die Eigentümlichkeit, die Töne der ersten Phrase, wie in einer Sequenz, einen Ton höher zu bringen 26 dann 21 dann 26[.]



Die dritte Phrase ist wieder 6 Viertel lang. Dadurch aber, dass sie die zweite Quartenfigur zuerst steigend um einen Ton erhebt:



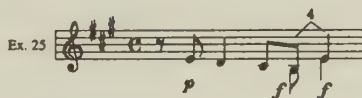
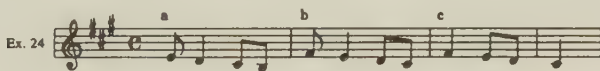
und den ganzen Gang noch um ein Sekunden Motiv in der gleichen Richtung verlängert,

This one is also one-and-one-half measures, six quarter-notes long, and fills up the third measure so far that there is just room in it for the upbeat to the third phrase (repeat Ex. 22, then Exx. 21 and 22).

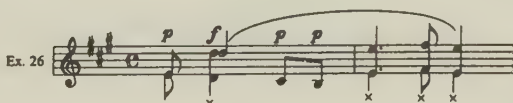
By introducing in Example 22 the basic motive (the interval of a second) twice in the same direction, a new motive of the compass of a fourth arises.



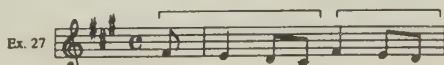
In what follows, this [fourth] is used in the scalar four-note form both upward or downward Ex. 24 a b c, also as a fourth without the intervening notes, as already done in the second phrase; further: Ex. 25¹⁸



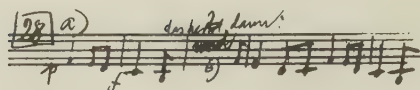
At the same time, this second phrase still has the distinctive feature of introducing the notes of the first phrase one note higher as in a sequence Ex. 26, then Ex. 21, then Ex. 26.



The third phrase is again six quarter-notes long. Because, however, it [the phrase] at first raises the second fourth-figure a note higher:



and the complete progression yet extends a motive of a second in the same direction,



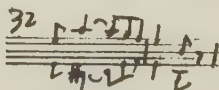
entsteht hier ein "weiblicher" Schluss dieser Phrase (28b wiederholen) und die 4. Phrase drängt sich scheinbar etwas rascher zur Fortsetzung heran, wodurch das Gefühl, sich dem Höhepunkt des Sätzchens zu nähern, aufs Günstigste gefördert wird.



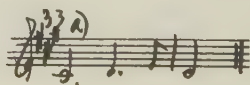
Die 4. Phrase, die Sie oben gehört haben (30) und die 5.



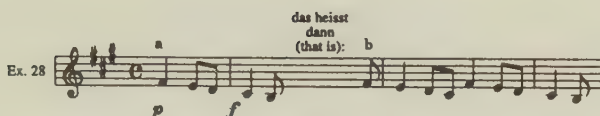
sind einander ähnlich was man sehr gut erkennen kann, wenn man sie gleichzeitig spielt.



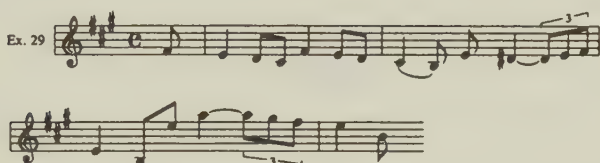
Diese beiden Phrasen sind im Gegensatz zu den ersten drei bloss 4 Viertel, d.i. zwei halbe Takte lang, während die ersten drei jede 3 halbe Takte lang waren. Trotzdem aber ist die 4. Phrase nur eine variierte Wiederholung der ersten, einen Ton höher: die erste hiess: /10/



Im Rhythmus der 4. Phrase klänge sie so:



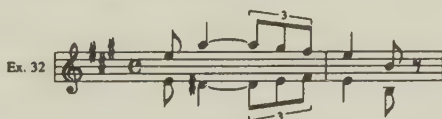
a “feminine” cadence to this phrase occurs (repeat Ex. 28b), and the fourth phrase seemingly presses forward somewhat quickly to its continuation, through which the feeling of being near the highpoint of the short sentence is enhanced.



The fourth phrase, which you have heard above (Ex. 30), and the fifth [phrase]



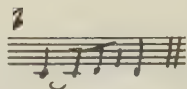
are similar to each other which can be recognized very well if they are played simultaneously.



In contrast to the first three, both phrases are only four quarter-notes long, that is, two half-measures long, while the first three [phrases] were each three half-measures long. Despite that, however, the fourth phrase is only a varied repetition of the first, one note higher: the first goes:



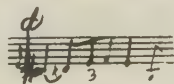
In the rhythm of the fourth phrase, it would sound thus:



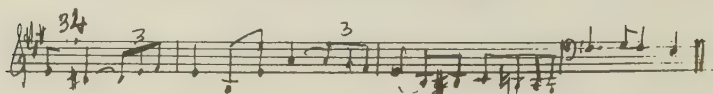
die 4. aber im Rhythmus der 1. lautete so:



und die Form zu der sich durch Variationen die Ausgangsgestalt nunmehr entwickelt hat, heisst:



und hat folgende Fortsetzung und Abschluss:



Dieses höchst mer[k]würdige Gebilde, mer[k]würdig, wie wenig es in der ganzen Litteratur, hat acht Takte und besteht aus 6 Phrasen, woraus allein sich schon die Unregelmässigkeit der Konstruktion ergibt. Denn acht Takte enthalten 32 Viertel, 32 ist aber durch 6 nicht restlos teilbar.

Das Schönste aber ist, dass alles was hier in diesem Thema vorgeht ~~an Entwicklung aus bescheidenstem Anfang, Variation, Logik, Mannigfaltigkeit, Gestaltenbildung, Betonung des Taktes an und Widerspruch gegen ihn, Wechsel der Phrasenlänge und dgl.m. dass also alles~~ so selbstverständlich und zwanglos geschieht, als wäre es das Allergewöhnlichste und nicht das Allerungewöhnlichste: ein Thema von einer Schönheit und Tiefe des Ausdrucks, dem die Tiefe der Konstruktion in ungeahnter Masse entspricht; ein Thema, wie die grössten Meister es nur sehr selten zusammenbringen.

Ich würde aber dieses Thema noch nicht als musikalische Prosa bezeichnen wollen. Denn das Schema der Phrasen zeigt:



but the fourth [phrase] in the rhythm of the first sounded thus:



and the form to which through variations the original form has now developed is:



and has the following continuation and conclusion:



This very striking structure, striking like few in all the literature, has eight measures and consists of six phrases, which alone already produces the irregularity of the construction. For eight measures contain thirty-two quarter-notes, but thirty-two is not evenly divided by six.

What is most beautiful, however, is that everything that occurs here in this theme ~~regarding development from a most modest beginning, variation, logic, variety, development of form, accentuation of the beat and conflicts against it, change of the phrase lengths, and so forth, that all thus~~ occurs so naturally and freely as if it were the most ordinary, and not the most extraordinary: a theme of a beauty and profundity of expression that corresponds to the depth of construction in an unforeseeable way; a theme as the greatest masters only very rarely bring forth.

I still would not, however, want to describe this theme as musical prose. For the scheme of the phrases exhibits:

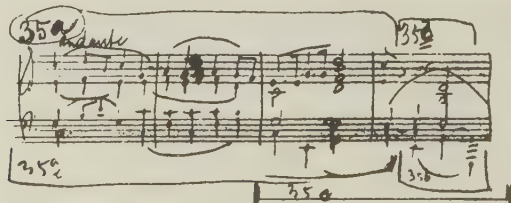
drei Phrasen zu je drei Hebungen (3 halbe Takte)
zwei Phrasen zu je zwei Hebungen
und

abschliessend: eine Phrase wieder zu 3 Hebungen.

Das könnte sehr gut eine Versform sein; nur in der Musik ist es ganz neu. In der Poesie könnte man das als Kunstfertigkeit ansehen; sofern man nicht auch hier den Weg zu einem behelflosen Ausdruck des Gedankens sieht, der die Sentenzwirkung des Verses erreichen will. In der Musik aber ist es nur dieses letztere: unmittelbare Gedankendarstellung.¹⁹

Nicht hieher zu zählen sind Formen wie z. bsp der letzte Satz des G-Moll Klavierquartetts, dessen meiste Themen ausschliesslich aus Dreitaktern bestehen.²⁰ Denn bei solcher Regelmässigkeit hätte man dann je drei Zweivierteltakte als einen Sechsvierteltakt²¹ anzusehen[.] Ebenso nicht das Andante aus dem C-Moll Trio Opus 101. Denn wenn auch dessen Siebenvierteltaktigkeit im 3. Teil des Liedes unterbrochen wird, so ist doch diese Unterbrechung an sich regelmässig[.]²² ~~(eventuell vorspielen und zwar mit Auslassung der Klavierstimme nur 21 Streichertakte) /11/~~

Trotz der Regelmässigkeit, trotzdem Vordersatz und Nachsatz äusserlich dasselbe Schema zugrunde liegt, gehört dagegen das Andante der III. Symphonie hieher. Hier folgt auf zwei Eintakter ein Anderthalbtakter: ~~der durch eine kunstvolle Dehnung in den 4ten Takt überhängt.~~

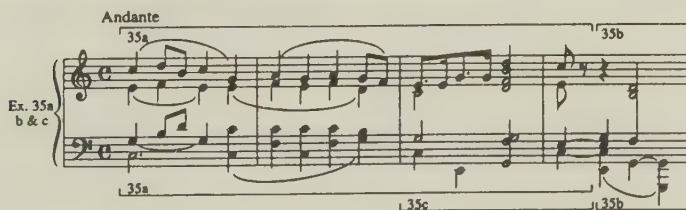


three phrases of three stresses each (three half-measures)
 two phrases of two stresses each
 and
 finally: one phrase again of three stresses.

That could easily be a verse form; only in music is it entirely new. In poetry it could be seen as artistic skill; as long as one does not see here the path to a naive expression of ideas that will attain the aphoristic impact of verse. In music, however, it is only the latter: the immediate presentation of ideas.¹⁹

Not to be included here are forms such as, for example, the last movement of the G-minor Piano Quartet [Op. 25], most of whose themes consist exclusively of three-measure phrases.²⁰ For by such regularity one would then have to consider each [group of] three 2/4 measures as a 6/4 measure.²¹ Nor, likewise, the Andante from the C-minor Trio, Opus 101. For even when its 7/4 measure in the third part of the song-form is interrupted, yet this interruption itself is regular.²² (~~possibly perform, and certainly by omitting the piano part, only 21 measures of the string part~~)

Despite the regularity, even though outwardly the same scheme underlies antecedent and consequent, the Andante from the Symphony No. 3, however, belongs here [to musical prose]. Here, after two one-measure [phrases] follows a one-and-a-half measure phrase: ~~which through a skillful extension overlaps into the fourth measure.~~



~~Da dieser Anderthalbtakter nur bis ans 2. Viertel des 4. Taktes reicht, kann der Takt durch eine verkürzte Wiederholung der letzten Phrase, die aber überschneidend schon auf eins einsetzt, verlängert werden.~~ Eine sehr interessante Unregelmässigkeit.

35b

~~Die Verlängerung, welche das letzte Motiv wiederholt:~~

35c

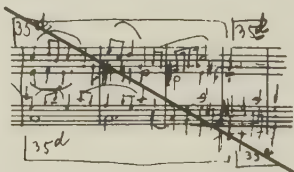
Solche Unregelmässigkeiten unter der Haut, subkutane, weil trotz ihrer die Taktzahl gerade – vier Takte – bleibt, möchte ich eher als artistische Feinheiten bezeichnen. Es liegt ihnen ein freirhythmisches Gefühl zugrunde, wie die Fortsetzung dieses Satzes zeigt, wo auf den guten Takteil der zweiten Phrase die Achtelnoten verlegt werden, wodurch eine Verschiebung eintritt, die in den Unterstimmen des ersten Taktes bereits vorbereitet war. Diese bestanden bloss aus drei Vierteln

35a bloss Unterstimmen Takt 1.

während die Oberstimme, aus 4 Vierteln bestehend[,] eine andere Phrasierung zeigt:

35a. 1. Takt Oberstimme

Im Uebrigen korrespondiert der Nachsatz mit dem Vordersatz:



~~Because this one-and-a-half-measure phrase only extends to the second quarter of the fourth measure, the measure can be prolonged by a shortened repetition of the last phrase, which overlapping, however, already enters on the first beat. A very interesting irregularity.~~

Ex. 35b

The prolongation, which repeats the last motive:

Ex. 35c

Such under-the-skin irregularities, subcutaneous because despite them the number of beats remains even – four beats – , I would rather like to designate as artistic delicacies. They are based on a free-rhythmic feeling, as the continuation of this phrase shows, where on the strong part of the measure of the second phrase, the eighth-notes are delayed, through which occurs a shift, which had already been prepared in the lower voices of the first measure. These consist only of three quarter-notes

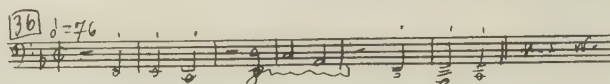
Ex. 35a, ~~only the lower voices of measure one~~ while the top voice, consisting of four quarter-notes, exhibits another phrasing:

Ex. 35a, first measure of the top voice

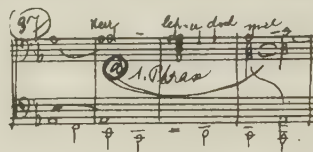
In other respects, the consequent corresponds to the antecedent:



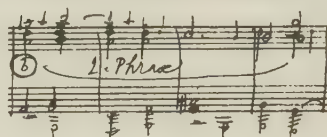
Als Unregelmässigkeiten unter der Haut wird man auch die in einem Beispiel aus dem Deutschen Requiem im 3. Stück sich findenden bezeichnen können, obwohl hier ein besonderer Unterschied vorliegt, der sie von den artistischen des vorigen Beispiels trennt. Hier markiert nämlich in strenger Zweitaktigkeit der Bass die Regelmässigkeit dieses sechzehntaktigen Satzes.



Aber die Gesangsstimme, die Hauptstimme, zeigt einen ganz andern Bau. Einen Takt später einsetzend, beginnt ein Dreitakter[.] 1. Phrase. bloss den Gesang



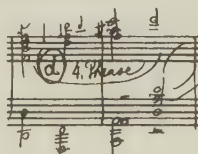
Dem folgt ein Viertakter: (bloss Gesang)



dann wieder ein Dreitakter: (Gesang)



ein Zweitakter: (bloss Gesang)



und als Abschluss ein Dreitakter

As under-the-skin irregularities, those found in an example from the third movement of the *German Requiem* can also be cited, although here they display a special difference, which separates them from the artistic ones of the previous example. Here, namely, in strict two-measure units the bass marks the regularity of this sixteen-measure sentence.



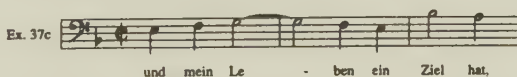
But the voice part, the principal voice, displays a completely different construction. Entering one measure later, a three-measure phrase begins.



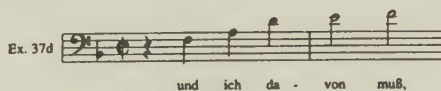
A four-measure phrase follows this:



then again a three-measure phrase:



a two-measure phrase:



and as a conclusion a three-measure phrase:



Das Ganze heisst dann:

A handwritten musical score for a multi-measure piece, divided into five phrases. The notation is written on two staves, with a treble clef and a key signature of one flat (B-flat). The first staff contains the first three phrases, and the second staff contains the last two. The phrases are labeled with circled letters and numbers: (a) 1. Phrase, (b) 2. Phrase, (c) 3. Phrase, (d) 4. Phrase, and (e) 5. Phrase. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and a final cadence. The word "Kunstlichkeit" is written at the bottom of the second staff.

Ex. 37e

und ich da - von muß.

The complete passage goes:

Andante moderato

Ex. 37a,
b, c, d & e

Bass

Orch.

1st phrase

Herr, leh - re doch mich, daß ein En -

2nd phrase

3rd phrase

de mit mir ha - ben muß, und mein Le - ben ein

4th phrase

5th phrase

Ziel hat, und ich da - von muß und ich da - von muß.

Unregelmässigkeit
(irregularity)

Ich glaube[,] dass diese Unregelmässigkeit nicht durch die Unregelmässigkeit der Prosa des biblischen Textes bedingt ist, denn sie kommt auch vor, wo sich im Text kein zwingender Anlass dazu findet. Ich glaube, sie entspringt dem freimetrischen Gefühl Brahms' und ihre Tendenz ist die Befreiung der Gedankendarstellung vom Zwang aller bloss formalen Regelmässigkeit, vom Zwang der Symetrie und jener bloss als Auffassungsbehelf zweckdienlichen Wiederholungen; und: vom Taktstrich, wie unter anderm das erwähnte Andante aus dem C-Moll-Klaviertrio beweist. Und der Unterschied gegen die Beispiele von Mozart lässt sich am besten begreifen, wenn man sich an die Lebhaftigkeit erinnert, mit welcher der Dramatiker Mozart im Menuett des B-Dur Streichquartett[s], das wir analysiert haben, bunte, redende Gestalten aneina[n]derreicht; wenn man das vergleicht mit dem A-dur Andante von Brahms, dem das Menuett in der unsymmetrischen Gliederung verwandt ist, mit dessen strenger, lediglich der Entwicklung neuer Gestalten dienender Variation: der Unterschied wird klar: dort barrokkes Formempfinden, dessen Unregelmässigkeit die Wendefähigkeit begünstigt; hier ein freirhythmischer Empfinden, das zur knappsten Darstellung des Gedankens befähigt; zwingt: ihren Ansprüchen beugt sich alles, also hängt auch die Länge der Phrasen von ihr ab; also sind sie nicht lang oder kurz, wie es die Fasslichkeit, sondern, wie es der Gedanke erfordert.

Man möchte am Sinn des Lebens verzweifeln, wenn es ein Zufall wäre, dass einer der ergreifendsten der "Vier Ernsten Gesänge", dem letzten Werk Brahms'[,] gleichzeitig eine der kunstvollsten seiner Schöpfungen ist; wenn es aber ein Zufall wäre, dass dieser Zufall nicht erst recht tiefere Bedeutung hätte: wie alle diese lebensabschliessenden Werke, in denen Grösse bis an die äusserste Grenze des Noch-Ausdrucksbaren vordringen. Vielleicht ist es Sinn der Meisterschaft, dieses durch noch so viel Fleiss und Übung nicht erringbaren Besitzes, dass sie einmal, ein einzigesmal sich in ihrem gesamtem Umfang betätigt, um ein ausserordentliches Wort dem Wissen der Menschheit /13/ einzuverleiben.²³

I believe that this irregularity is not caused by the irregularity of the prose of the biblical text, for it is also found where no compelling reason can be found in the text. I believe it arises from Brahms' free-metrical feeling and its tendency is the liberation of the presentation of ideas from the constraint of all merely formal regularity, from the constraint of symmetry and those repetitions that merely serve as aids to comprehension; and: from the bar-line, as, among other things, the above-mentioned Andante from the C-minor Piano Trio demonstrates. And the contrast to the Mozart example allows itself to be understood best if one recalls the liveliness with which – in the Minuet of the B \flat -major String Quartet [Example 7], which we analyzed – the dramatist Mozart strings together colorful, eloquent forms; if one compares that [Mozart example] to the A-major Andante of Brahms [Example 20], which is related to the Minuet in its asymmetrical organization with its stricter variations that serve solely for the development of new forms: the difference becomes clear: there [in Mozart] a baroque sense of form, whose irregularity favors the ability to turn [in a small space]; here [in Brahms] a free-rhythmical feeling that enables, even forces, the most concise presentation of the idea; to these demands, everything submits; thus the phrase lengths depend on it [presentation of the idea]; thus they are not long or short as comprehensibility [demands], but rather as the idea demands.

One might despair about the sense of life if it were an accident that one of the most affecting of the *Four Serious Songs*, the last of Brahms' works, is at the same time one of the most skillful of his creations; if it were, however, an accident that this accident did not have an even deeper meaning: like all these life-terminating works, in which achievement progresses to the utmost limit of the still-expressible. Perhaps it is the meaning of mastery, this gift which cannot be acquired by the most assiduity and exercise, that once, one single time, it manifests itself in its full entirety in order to incorporate an extraordinary message into human knowledge.²³

N: 38 Die ersten 17 Takte hier vorführen.

Ex. 38. The first seventeen measures [of the third movement of the *German Requiem*] performed here.

Grave

Ex. 38

Voice

O Tod, o Tod, wie bit - ter,

Piano

wie bit - ter bist du, wenn an dich ge - den - ket ein

Mensch, ge - den - ket ein Mensch, der gu - te Ta - ge und ge - nug hat und

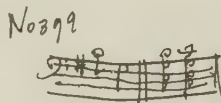
oh - ne Sor - ge le - bet, und dem es wohl geht in al - len

mp

p

poco cresc.

Es sind auch in den andern drei Gesängen dieses Werks zahllose ähnliche Schönheiten zu finden, wie in dem dritten, von dem ich sprechen will: "O Tod, o Tod, wie bitter bist du...." Aber diese artistischen will ich hier nur nebenbei erwähnen: dass das Terzenintervall h – g zuerst einmal im Bass imitiert wird



wodurch überschneidend, die drei Terzen entstehen, welche das Hauptthema ausmachen und welche dann auch in der Fortsetzung auftreten,



um auch dort im Bass sofort imitiert zu werden; dass auch die nächsten beiden Phrasen diese Terz, das Grundmaterial des Gesanges, an ihren Anfang stellen:

Din - gen und noch wohl es - sen mag! O

Tod, o Tod, wie bit - ter, wie bit - ter bist du.

Countless similar beauties are also to be found in the other three songs of this work, as in the third, of which I would like to speak: "O Tod, o Tod, wie bitter bist du." But I only want to mention these artistic beauties incidentally: that the interval of the third B – G is at first imitated once in the bass,

Grave

O Tod

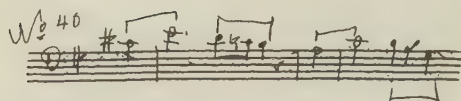
Ex. 39a

by means of overlapping, the three thirds are generated which form the main theme and which afterward also appear in the continuation,

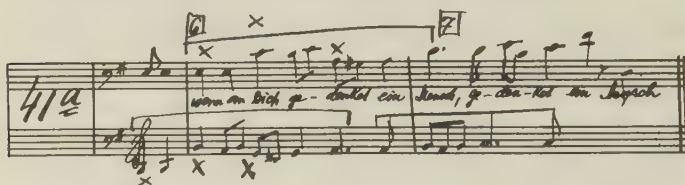
Ex. 39b

O Tod, o Tod,

in order also to be immediately imitated there in the bass; that also the next two phrases employ at their beginning this third, the basic material of the song:

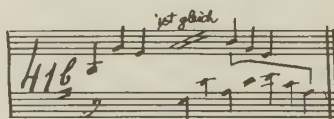


Weiters: die kanonische Imitation zwischen Gesang und der Oberstimme des Klaviers in 6. und 7. Takt

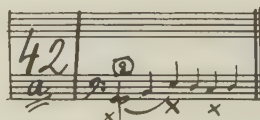


wobei zu beachten ist, dass die Hauptnoten der Melodie:
h g e

eine andere Anordnung bloss sind der beginnenden Terzen
und dass sie mit der Imitation e c a zusammengestellt im
Grunde nur eine Variation des Anfangs bilden.

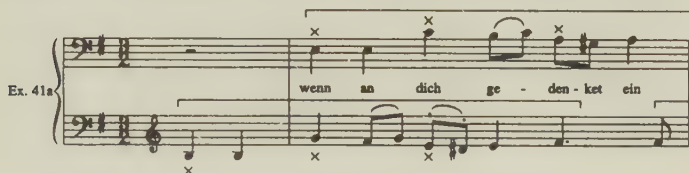


Die Formen des 8. und 9. Taktes entstehen ebenfalls durch
Umschreibung aus den Terzen wobei der Bass den Gesang
frei imitiert.





Further: the canonic imitation between the voice and the top voice of the piano in the sixth and seventh measures



in which is to be noted that the main notes of the melody:
B G E

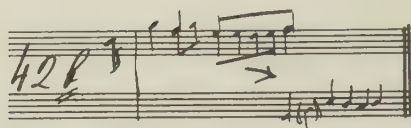


in an other order are merely the initial thirds and that placed together with the imitation E C A they basically form only a variation of the beginning.

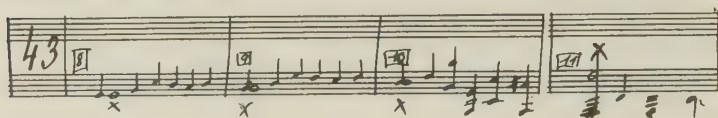


The forms of the eighth and ninth measure likewise arise from reworking of the thirds by which the bass freely imitates the voice.





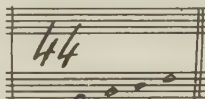
Besonders kunstvoll ist zu der organischen Fortsetzung des Gesanges die Bassstimme der Begleitung:



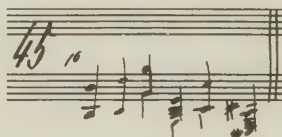
Sie haben vielleicht die hervorgehobenen Noten gehört:



Sie [on carbon: Die mit einem X versehenen Noten] bilden zusammen ebenfalls wieder die grundlegenden Terzen:



Aber auf versteckte Weise kommen sie in dieser selben Bassstimme noch einmal mehr vor. Im 10. Takt nämlich, wo immer einmal ein Ton in der höheren oder in der tieferen Oktave verdoppelt wird:



Ex. 42b

Especially skillful for the organic continuation of the song is the bass voice of the accompaniment:

Ex. 43

m. 8

Perhaps you heard the accented notes:

Ex. 43
(second
time)

Again they [*on carbon*: those notes given an x] likewise together form the fundamental thirds in inversion:

Ex. 44

But in a concealed way, they occur in this same bass voice once more again. Namely, in the tenth measure, where a note always was doubled in the higher or lower octave:

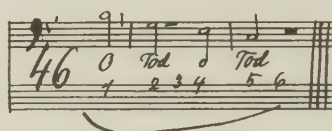
Ex. 45

m. 10

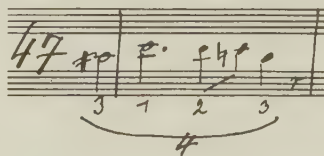
Davon könnte man noch lange weiterschwärmen. Aber ich habe anderes zu zeigen versprochen. Vielleicht, wie anfangs gesagt, ist es eine trockenere Angelegenheit, aber nicht nur war Brahms selbst offenbar nicht dieser Meinung, sondern hat auf solche Schönheit grossen Wert gelegt; nicht nur ist der künstlerische Wert vor allem aus der Tiefe der Durcharbeitung ermessbar, denn einen seichten Gedanken kann keiner tief durchführen, sondern wie gesagt: hier zeigt sich, dass Brahms, den zu seiner Zeit und noch lange nachher nicht nur seine Gegner, die Wagnerianer, als Akademiker bezeichnet haben, hier zeigt sich, dass er fortschrittlich war, wie Wagner und fortschrittlicher, als die Wagnerianer, die von sich glaubten, sie seien die einzigen Fortschrittler.

Ich will Ihnen also die Gliederung eines Teils dieses Liedes zeigen.

Die erste Phrase: "O Tod, o Tod" ist zwei Takte lang, das macht 6 Viertel [*recte*: Halbenoten]:



Die 2. Phrase: "Wie bitter" ist aber 7 Viertel und eine ausfüllende Viertelpause lang, umfasst also vier Halbenoten eines Dreihalbe-Takts, welche Unregelmässigkeit bereits sehr auffallend ist:

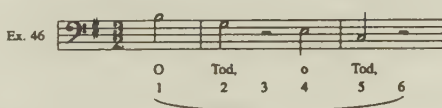


Die dritte Phrase ist nur eine Versetzung der 2. Phrase, eine Terz (!) tiefer; sie müsste, wenn Regelmässigkeit angestrebt wäre, so wie die 2. auf der 3. Halben beginnen. Da jedoch die 2. auf einer 3. Halben schliesst, müsste der Gesang 2 Halbe pausieren. Das tut Brahms nicht, sondern schliesst mit einer Verschiebung dicht an, auf dem nächsten Taktteil, auf Eins.

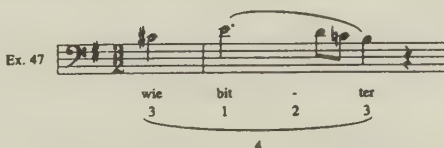
One could enthuse about that for a long while. But I have promised to demonstrate other things. Perhaps, as said at the beginning, it is a dryer matter; but Brahms himself not only was clearly not of this opinion, but placed great value on such beauty; not only is the artistic value ascertainable above all from the depth of elaboration, for no one can elaborate a trivial idea to any depth, rather as said: here it becomes evident that Brahms – whom, in his time and still for a long while afterwards, not just his adversaries, the Wagnerians, designated an academic – here it becomes evident that he was progressive, like Wagner, and more progressive than the Wagnerians, who believed they were the only progressives.

I want, therefore, to demonstrate the organization of a part of this song.

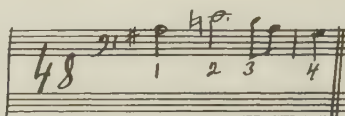
The first phrase: “O Tod, o Tod” is two measures long, which makes six half-notes.



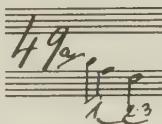
The second phrase, “Wie bitter,” is, however, seven quarter-notes and a completing quarter-note rest long, [and] comprises thus four half-notes of a 3/2 measure, which irregularity is already very remarkable:



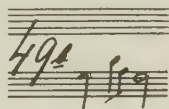
The third phrase is only a transposition of the second phrase a third (!) lower; it would have to begin, if regularity were being striven for, like the second [phrase] on the third half-note. Because, nevertheless, the second [phrase] concludes on a third half-note, the voice would have to rest for two half-notes. Brahms does not do that; rather, he concludes with a shift close by on the next part of a measure, on [beat] one.



(hierauf 47 und 48 zusammen im Takt) Den Abschluss dieses Sätzchens bildet eine ganz kurze, bloss drei, beziehungsweise 4 Viertel lange Phrase:



deren beginnendes h an die letzte Note G der vorigen Phrase mit dem motivischen Terzenintervall anknüpft.



Zusammen heisst das

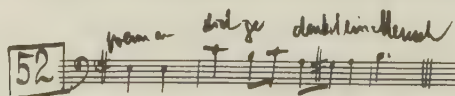


Das sind zusammen fünf Takte:

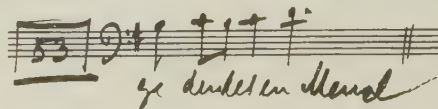


Drei Phrasen, fünf Takte!

Aber nun geschieht folgendes: Die nächste Phrase

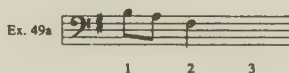


/15/ ist unregelmässigerweise wieder vier Halbe lang: Sie wird nun zwar durch eine teilweise Wiederholung





(After that, Examples 47 and 48 together in time.) An entire, short, mere three, or as the case may be, four quarter-note long phrase forms the conclusion of this short sentence:



whose initial B links the last note G of the previous phrase with the motivic third-interval.



Together that is



That is together f i v e measures:

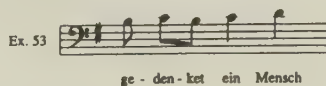


Three phrases, five measures!

But now the following occurs: The next phrase



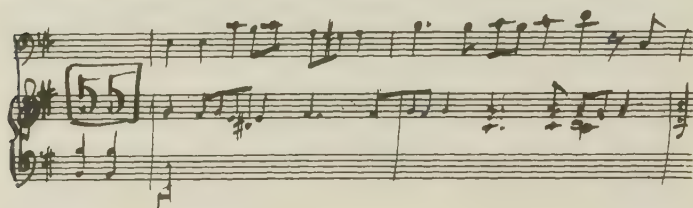
is irregularly again four half-notes long: it is, of course, now by a partial repetition



so verlängert, dass der Auftakt der folgenden Phrase wieder regelmässig erfolgen kann; aber dennoch bleibt die Gesangstimme unregelmässig, nämlich fünf Halbe lang.

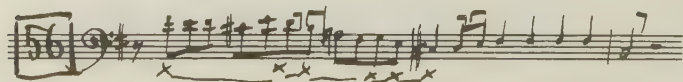


Interessant dabei ist, dass das ganze Sätzchen, trotz der subkutanen Unregelmässigkeiten, sich als regelmässig zeigt, sobald man die rechte Hand des Klaviers dazunimmt, das, wie erinnerlich, diesen kleinen Kanon anfängt:



Ich bitte, Sie nun diese Umstände recht gut im Gedächtnis zu behalten, da ich noch einmal darauf zurückkomme.²⁴

Die folgenden Phrasen sind regelmässige Eintakter, aber der letzte Teil ist wieder ein Dreitakter und besteht aus drei ungleich langen Phrasen:



lengthened in such a way that the upbeat of the following phrase can again follow regularly; but still the voice part remains irregular, namely, five half-notes long.

Ex. 54

wenn an dich ge - den - ket ein Mensch, ge - den - ket ein Mensch,

Interesting, moreover, is that, despite the subcutaneous irregularities, the entire short sentence, appears regular as soon as one adds the right hand of the piano, which, as remembered, begins this little canon:

Ex. 55

wenn an dich ge - den - ket ein

Mensch, ge - den - ket ein Mensch,

I ask you to keep these details firmly in mind, for I will return to them once again.²⁴

The following phrases [mm. 8–9] are regular one-measure phrases, but the last part [m. 10] is again a three-measure phrase and consists of three unequally-long phrases:

Ex. 56

m. 10 und dem es wohl geht in al - len
Din - gen und noch wohl es - sen mag!

Das Ganze ist zwölf Takte lang und könnte demnach als regelmässig gelten, wüssten wir nicht bereits, dass es aus ungleich langen Teilen besteht: der erste 5 Takte, der zweite 4, der dritte 3 Takte lang.

Ich bin nun fertig.

Bis auf die Hauptsache.

Lassen Sie mich die nun im Sinne Brahms sagen: trocken und lakonisch. Lediglich dadurch, dass ich, Erstens:

1. zeige, die Unregelmässigkeiten, die ich nachgewiesen habe, erklären sich nicht aus den Unregelmässigkeiten des Textes. Sondern nahezu alle diese Verschiebungen, Verkürzungen, Verlängerungen, Ueberschneidungen entstehen durch Textwiederholung. Zweitens:

2. Aber möchte ich daran erinnern, dass hier etwas Neues vorliegt, welches, wie ich gezeigt habe, sich von den Vorgängern wesentlich unterscheidet, welches aber, wie Sie sich wohl erinnern werden, erst in Max Reger eine Fortsetzung und Entwicklung gefunden hat. Etwas Neues also, dessen Wert sich erst in der Zukunft erweisen konnte, dessen Weiterentwicklung aber im Sinn der fortschreitenden Entwicklung der Kunstmusik vom Einfacheren zu Komplizierteren gesichert erscheint. Dass also Brahms – Akademiker oder nicht – Fortschrittler war.

Und nun werde ich plötzlich noch nüchterner, als ich eigentlich wollte: ich bekomme plötzlich Sorge, ob ich Ihnen denn etwas Bemerkenswertes gesagt habe, wenn nicht mehr dabei herauskommt: als dass die Leistungen der Grossen eine Wirkung in die fernsten Zeiten ausüben.

The whole is twelve measures long and accordingly could be considered regular, if we did not already know that it consists of unequally-long parts: the first, five measures; the second, four [measures]; and the third, three measures long.

I am now finished.

Except for the main point.

Allow me to say it in the spirit of Brahms: dryly and laconically. Simply by this means, that I first:

1. am demonstrating that the irregularities that I have proven are not explained by the irregularities of the text. Rather, almost all of these shifts, shortenings, prolongations, overlappings arise from text repetition. Second:

2. But I would like to remind you that something new exists here, which, as I have shown, differs essentially from the forerunners, which, however, as you will well remember, first found a continuation and development in Max Reger. Something new then, whose value could only be proven in the future, whose further development, however, seems assured in the sense of the progressive development of art music from the simpler to the more complex. That, therefore, Brahms – academic or not – was a progressive.

And now I am suddenly more sober than I really intended to be: I am suddenly concerned whether I have really told you anything noteworthy, if nothing more results: than that the achievements of the Great exert an influence far into the future.

Notes

1. In ca. 1945, on a slip attached to the typescript, Schoenberg suggested to a translator this English improvement: "An unbiased scrutiny proves that this assertion is correct; moreover, that it could not be otherwise."

2. The passage from "als sein Erfolg" to here was crossed out by Schoenberg, but later marked "bleibt" and "muss nicht gestrichen werden." Not contained in the transcription by Finscher.

3. The next sentence (omitted in the English translation to avoid repetition) repeats the previous idea: "We have learned through Strauss and Mahler, to see in Wagner just as much order, even pedantry, as there is courage, even fantasy in Brahms."

4. Replacing "Pikanterie."

5. Replacing "piquancy."

6. The point is shown more clearly in "Brahms the Progressive," in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein, trs. Leo Black (London: Faber and Faber, 1975), 406. The descending thirds in measures 233–36 of the last movement, when transposed up a fifth, correspond to the first eight notes of the opening theme of the first movement.

7. On the meaning of Schoenberg's concept of musical idea, see Carl Dahlhaus, *Schoenberg and the New Music: Essays by Carl Dahlhaus*, trs. Derrick Puffett and Alfred Clayton (Cambridge: Cambridge University Press, 1987), 128–32; and Rudolf Stephan, "Der musikalische Gedanke bei Schönberg," *Österreichische Musikzeitschrift* 37 (1982), 530–40.

8. A sentence in a typescript of Schoenberg's English version of the lecture, "I quote Romain Rolland from memory" (T45.1), reveals he is citing Mattheson secondhand and paraphrasing from Romain Rolland's essay, "Die Entstehung des 'klassischen Stils' in der Musik des 18. Jahrhunderts," in *Musikalische Reise ins Land der Vergangenheit* (Frankfurt a.M.: Rütten & Loening, 1921), 93–94. The second author mentioned is Johann A. P. Schulz, in the preface to a 1784 collection of songs in *Volkston*. The Rolland essay is available in English as "The Origins of the 'Classic' Style in Eighteenth-Century Music," in *A Musical Tour Through the Land of the Past*, trs. Bernard Mial (New York: H. Holt, 1922), 69–96.

9. See Appendix II.

10. The sentence originally read, "Aber das ist doch kein so interessantes und lehrreiches Gebilde als das Menuett aus Mozarts B-Dur Streichquartett." (But that is not as interesting and instructive as the minuet from Mozart's B♭-major String Quartet.)

11. In "Brahms the Progressive," 410, Schoenberg seems to prefer seeing the phrase structure as 3 + 1 + 1 + 3 measures.

12. On the concept of musical prose, see Dahlhaus, *Schoenberg and the New Music*, 105–19.

13. In "Brahms the Progressive," 416–17, Schoenberg ultimately considers the theme to have 10 measures.

14. In "Brahms the Progressive," 417, Schoenberg clearly sees the theme to have a structure of 2 + 2 + 3 + 2 measures.

15. In "Brahms the Progressive," 417, Schoenberg considers this a seventeen-measure phrase.

16. A slightly different analysis of the phrase lengths occurs in "Brahms the Progressive," 419.

17. An extended analysis of this example, one of Schoenberg's most celebrated analyses, is given in "Brahms the Progressive," 430–31 and 435–36.

18. In Exx. 25 and 26, note Schoenberg's performance dynamics.

19. An alternate sentence in ink on the carbon, and on the verso of the top typescript: "In der Verskunst könnte das ein Formschema sein – in der Musik aber dient es ausschliesslich zur angemessenen Darstellung eines Gedankens." (In poetry that could be a formal scheme – in music however it serves exclusively for the proper presentation of an idea.)

20. Schoenberg discusses this passage in *Fundamentals of Musical Composition*, ed. Gerald Strang and Leonard Stein (New York: St. Martin's Press, 1967), 137, 139 (Ex. 108b).

Rondo alla Zingarese

Presto

Violine

Bratsche

Violoncell

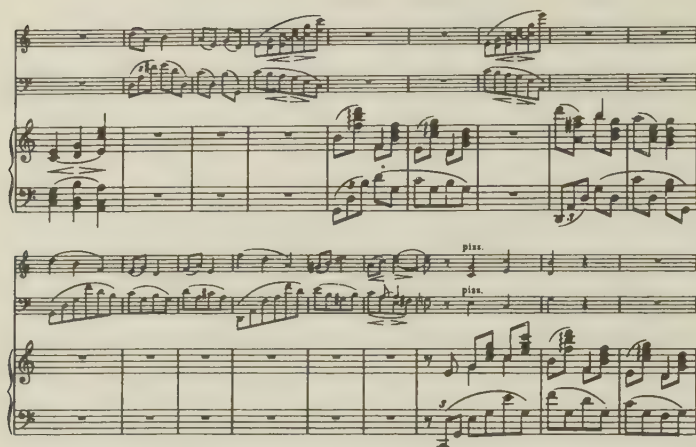
Pianoforte

Presto

Piano Quartet, Nr. 7, Op. 25, G minor: IV. Rondo

21. On the carbon copy: "3/2".

22. Schoenberg discusses this passage in *Fundamentals of Musical Composition*, 56–57 (Ex. 51e), 137. He seems to have in mind mm. 18–19 of the third part of the movement.



Piano Trio, Nr. 3, Op. 101, C minor: III. Andante grazioso

23. No music exists for Ex. 38. It may be lost, have been performed from the score, or played from a recording. This excerpt is also given an extended analysis in "Brahms the Progressive," 431–35.

24. This sentence is lined out in colored pencil, but marked "bleibt" (remains).

Appendix I: Summary of Surviving Typescripts for Schoenberg's Brahms Lecture

1. Arnold Schoenberg Institute, Text MS, T17.2

This typescript was used as the reading copy for Schoenberg's lecture over Radio Frankfurt. It bears the heading "Vortrag. zu halten in Frankfurt am Main am 12. II. 1933." The folder includes many of Schoenberg's notes, jottings, and fragmentary drafts written prior to typing the lecture. Included in the folder are the separate sheets containing the musical examples. On the cover of the folder is written in ink "Vortrag über Brahms für Frankfurt a.M. 12. II. 33" ("Lecture on Brahms for Frankfurt a.M., February 12, 1933"). Later Schoenberg wrote boldly in red pencil: "gänzlich umgearbeitet in English 1947" ("completely reworked in English 1947").

This typescript contains many levels of corrections (reflecting the number of times that Schoenberg must have revised the original typescript). It appears that much of the text was typed extempore. The following types of correction can be discerned: corrections made while typing the first draft; corrections in two shades of blue ink, entered in roman and cursive letter forms; corrections in red pencil (made after the blue-ink corrections); deletions and corrections in black and red pencil; pasted-over slips (typed on italic-face typewriter with ink corrections); pasted-over slips (typed on a roman-face typewriter, these are often a clear version of corrections that were made in blue ink); and pasted-over slips in English.

2. Arnold Schoenberg Institute, Text MS, T17.3

A carbon copy of item 1. Most of the changes, corrections, and revisions in item 1 have also been entered onto this copy. This carbon bears the title (probably added by a translator) to which Schoenberg objected, "BRAHMS' Thematik."

Since there are some English annotations in blue pencil and ink, this apparently is the copy sent to translators.

3. Arnold Schoenberg Institute, Text MS, T45.1

This item, labeled by Schoenberg "unused papers from re-writing of the Brahms article," is the first surviving English draft; it begins in manuscript and concludes in typescript. Because of the great textual differences between this item and item 4 (the next surviving typed version of the essay), there was certainly an intervening typescript that has not survived. The folder includes several outlines (in English and German), notes, and lists of music examples. Signed and dated, "October 27, 1947 Arnold Schoenberg."

4. Arnold Schoenberg Institute, Text MS, T46.2

Titled "BRAHMS, THE PROGRESSIVE," this typed carbon copy contains two sets of annotations, corrections, and revisions: (a) those of Dika Newlin in pencil and (b) those of Schoenberg in ink. The carbon bears the date October 28, 1947.

This is the version Dika Newlin presumably had her mother (re)type from an earlier (presumably no-longer extant) version. It bears Newlin's note: "Mr. Schoenberg: I entered changes here in pencil only because I remembered you had not read all of this and I wanted to be sure the changes are what you wish before I have them retyped."

It is to this version that Schoenberg refers in his letter of January 12, 1949, for it contains the sentence "Brahms was not expressing high esteem in this manner."

5. Arnold Schoenberg Institute, Text MS, T45.3

Untitled typescript, dated October 28, 1947, and signed "Copyright 1947 by Arnold Schoenberg." Ink corrections by Schoenberg to this copy are entered onto the two carbon copies (items 6 and 7). Some corrections are entered by Schoenberg in red-orange pencil; other ink corrections in broad-nibbed pen were entered by Schoenberg's assistant Richard Hoffmann.

6. Arnold Schoenberg Institute, Text MS, T45.2

Untitled first carbon of previous typescript on translucent paper; ink corrections by Schoenberg, and pencil corrections by Richard Hoffmann.

7. Arnold Schoenberg Institute, Text MS, T46.1

Second carbon on paper of item 5, titled "Brahms, the Progressive." This copy with corrections and revisions by Newlin (in lead pencil) and Schoenberg (in red-orange pencil) was presumably used as the basis for typing the final version of the essay. This folder includes the music examples. Ink corrections to items 5 and 6 were also entered by Schoenberg in this copy.

The cover is titled in Schoenberg's hand "BRAHMS THE PROGRESSIVE." A label bears the inscription "3^d copy with corrections."

Appendix II: The *Prinz-Eugen Lied*

Schoenberg's choice of the well-known *Prinz-Eugen Lied* (Prinz Eugen vor Belgrad) to illustrate metric irregularity in German folk song is apt, for there had been scholarly disagreement over the meter and barring of the song. The *Prinz-Eugen Lied* first appears in a manuscript of 1719. Ludwig Erk proposed a regular barring in 5/4. Fr. Silcher pointed out the error of putting upbeats on the downbeats of measures and published another barring in 1860. Both versions were widely known through the many editions of the folk song collections of Erk and Silber. The controversy is summarized in Ludwig Erk and Franz M. Böhme, *Deutscher Liederhort. Auswahl der vorzüglichsten deutschen Volkslieder, nach Wort und Weise aus der Vorzeit und Gegenwart*. 3 vols. (Leipzig: Breitkopf and Härtel, 1893), 2:135.

Below are the versions of Erk and Silcher, reprinted from Erk and Böhme, 2:134.

324. *Prinz Eugen vor Belgrad*. 1717.

a) Notation von Erk.

Mäßig und nachdrücklich. In ganz Deutschland bekannte Volkweise.

Prinz Eu-gen, der ed-le Rit-ter, wollt' dem Kai-ser wieb'-rum frie-gen
 Etwas zurückhaltend. a tempo
 Stadt und Fe-stung Bel-ge-rad. Er ließ schla-gen ei-nen Bru-den,
 daß man funnt' hin-ü-ber ru-ten mit d'r Ar-mee wohl für die Stadt.

b) Fassung von Fr. Silcher, um 1860.

Nachdrücklich und mäßig bewegt.

Prinz Eu-ge-ni-us der ed-le Rit-ter, wollt dem Kai-ser wiederum frie-gen
 Stadt und Fe-stung Bel-ge-rad. Er ließ schla-gen ei-nen Bru-den, daß man
 konnt hin-ü-ber ru-ten mit d'r Ar-mee wohl vor die Stadt.

Appendix III: Comparison of Musical Examples Between “Brahms the Progressive” and the Brahms Lecture

Examples in Brahms Lecture (1933)

1. Brahms, String Quartet, Op. 51, No. 1, I, mm. 11–23 (BP3)*
2. Wagner, *Tristan*, Traurige Weise motive (BP7)
3. Brahms, Symphony No. 4, I & IV, themes combined (BP12)
4. Reger, Violin Concerto, I, theme (orchestral reduction) (BP44)
5. *ibid.*, theme only
6. Beethoven, String Quartet, Op. 95, I, theme (BP9b)
7. Mozart, String Quartet, K. 458, II, theme (BP16)
- 8–12. *ibid.*, individual phrases
13. Brahms, Sextet, Op. 18, I, main theme (BP22)
14. *ibid.*, subordinate theme (BP23)
15. Brahms, Sextet, Op. 36, Scherzo, theme (BP24)
16. Mozart, String Quartet, K. 421, I (BP21)
17. Brahms, “Verrat” (not BP35)
18. Brahms, “An die Nachtigall” (BP28)
19. Brahms, “Wie Melodien zieht es mir” (BP29)
20. Brahms, String Quartet, Op. 51, No. 2, II, theme (BP46 but compare)
- 21–34. *ibid.*, motives (compare BP49–50)
35. Brahms, Symphony No. 3, II, theme
36. Brahms, *German Requiem*, III, bass line
37. *ibid.*, bass voice & accompaniment
38. Brahms, *Four Serious Songs*, “O Tod, wie bitter bist du” (BP47 but compare)
39. *ibid.*, separate phrases and motives (BP47 but compare)
- 40–56. *ibid.*, separate phrases and motives (BP47 but compare)

* BP3= Example 3 of “Brahms the Progressive;” BL1= Example 1 of the Brahms Lecture.

Examples in "Brahms the Progressive"

1. Johann Strauss, Blue Danube Waltz, theme
2. Verdi, *Il Trovatore*, Act III, No. 18, Manrico, "Ah, sì, ben mio"
3. Brahms, String Quartet, Op. 51, No. 1, I, mm. 11–23 (BL1)*
4. Schubert, "In der Ferne"
5. Wagner, *Tristan*, Todeskrank motive
6. Wagner, *Tristan*, Isolde, "Befehlen liess dem Eigenholde"
7. Wagner, *Tristan*, Traurige Weise motive (BL2)
8. Brahms, String Quartet, Op. 51, No. 1, I, excerpt
- 9a. Beethoven, String Quartet, Op. 59, No. 2, I, theme
- 9b. Beethoven, String Quartet, Op. 95, I, theme (BL6)
- 9c. Bach, *St. Matthew Passion*, No. 48
10. Brahms, Symphony No. 4, IV, mm. 233–6
11. *ibid.* (transposed)
12. ex. 11 combined with Brahms, Symphony No. 4, I, theme (BL3)
13. ex. 10 combined with Brahms, Symphony No. 4, IV, *passacaglia* theme
14. Wagner, Siegfried motives
15. Haydn, Piano Sonata, H. XVI. No. 14, III
16. Mozart, String Quartet, K. 458, II, theme (BL7)
- 17–18. Mozart, *Marriage of Figaro*, Act II, Finale, No. 15, *Allegro*
- 19–20. *ibid.*, Act I, No. 1
21. Mozart, String Quartet, K. 421, I (BL16)
22. Brahms, Sextet, Op. 18, I, main theme (BL13)
23. *ibid.*, subordinate theme (BL14)
24. Brahms, Sextet, Op. 36, Scherzo, theme (BL15)
25. Brahms, "Meerfahrt"
26. Brahms, "Feldeinsamkeit"
27. Brahms, "Am Sonntag Morgen"
28. Brahms, "An die Nachtigall" (BL18)
29. Brahms, "Wie Melodien zieht es mir" (BL19)
30. Brahms, "An den Mond"
31. Brahms, "Beim Abschied"
32. Brahms, "Mädchenlied"
33. Brahms, "Immer leiser wird mein Schlummer"
34. *ibid.*, phrases condensed

* See * on previous page.

35. Brahms, "Verrat" (not BL17)
- 36–37. Beethoven, String Quartet, Op. 95, I, motives analyzed
38. Bruckner, Symphony No. 7, I, theme
39. Mahler, Symphony No. 2, I, theme
40. Mahler, Symphony No. 6, Scherzo, subordinate theme
41. Mahler, *Lied von der Erde*, "Abschied"
- 42–43. Richard Strauss, *Symphonia Domestica*, theme
44. Reger, Violin Concerto, I, theme (BL4)
45. Schoenberg, *Pierrot Lunaire*, "Serenade," cello solo
46. Brahms, String Quartet, Op. 51, No. 2, II, analytical outline
(BL20 but comp.)
47. Brahms, *Four Serious Songs*, "O Tod, wie bitter bist du"
(BL38 but compare BL39–56)
48. *ibid.*, analytical diagrams
- 49–50. Brahms, String Quartet, Op. 51, No. 2, II, theme rewritten
(comp. BL21–34)
51. Mozart, Piano Quintet, K. 478, I, subordinate theme
- 52a,b. Mozart, String Quartet, K. 421, IV, Variation 2
- 52c. Mozart, String Quartet, K. 465, III, Minuet

Appendix IV: Classification of Musical Examples

The musical examples of the Brahms Lecture and "Brahms the Progressive" can be classified as follows:

A. Examples that occur only in the Lecture but not in "Brahms the Progressive":

- BL 17 Brahms, "Verrat" (different measure from example 35 in "Brahms the Progressive")
- " 35 Brahms, Symphony No. 3, II, theme
- " 36-37 Brahms, *German Requiem*, III, bass line

B. Examples that occur only in "Brahms the Progressive":

- BP 1 Johann Strauss, Blue Danube Waltz, theme
- " 2 Verdi, *Il Trovatore*, Act III, No. 18, Manrico, "Ah, si ben mio"
- " 4 Schubert, "In der Ferne"
- " 5 Wagner, *Tristan und Isolde*, Todeskrank motive
- " 6 Wagner, *Tristan und Isolde*, Isolde, "Befehlen liess dem Eigenholde"
- " 8 Brahms, String Quartet, Op. 51, No. 1, I, excerpt
- " 9a Beethoven, String Quartet, Op. 59, No. 2, I, theme
- " 9c Bach, *St. Matthew Passion*, No. 4
- " 10-11 Brahms, Symphony No. 4, IV, mm. 233-6
- " 13 Ex. 10 combined with Brahms, Symphony No. 4, IV, passacaglia theme
- " 14 Wagner, Siegfried motives
- " 15 Haydn, Piano Sonata, H. XVI. No. 14, III
- " 17-18 Mozart, *Marriage of Figaro*, Act II, Finale, No. 15, Allegro
- " 19-20 *ibid.*, Act I, No. 1
- " 25 Brahms, "Meerfahrt"
- " 26 Brahms, "Feldeinsamkeit"
- " 27 Brahms, "Am Sonntag Morgen"
- " 30 Brahms, "An den Mond"
- " 31 Brahms, "Beim Abschied"
- " 32 Brahms, "Mädchenlied"
- " 33-34 Brahms, "Immer leiser wird mein Schlummer"
- " 35 Brahms, "Verrat" (different measures from example 17 in the Lecture)
- " 36-37 Beethoven, String Quartet, Op. 95, I, motives analyzed
- " 38 Bruckner, Symphony No. 7, I, theme
- " 39 Mahler, Symphony No. 2, I, theme

- BP 40 Mahler, Symphony No. 6, Scherzo, subordinate theme
 “ 41 Mahler, *Lied von der Erde*, “Abschied”
 “ 42–43 Richard Strauss, *Symphonia Domestica*, opening theme
 “ 45 Schoenberg, *Pierrot Lunaire*, “Serenade,” cello solo
 “ 51 Mozart, Piano Quintet, K. 478, I, subordinate theme
 “ 52a,b Mozart, String Quartet, K. 421, IV, Var. 2
 “ 52c Mozart, String Quartet, K. 465, III, Minuet

C. Examples that occur in both the Lecture and in “Brahms the Progressive” and that are identical or very similar:

BL	BP	
1	3	Brahms, String Quartet, Op. 51, No. 1, I, mm. 11–23
2	7	Wagner, <i>Tristan und Isolde</i> , Traurige Weise motive
3	12	Brahms, Symphony No. 4, I & IV, themes combined
4–5	44	Reger, Violin Concerto, I, theme
6	9b	Beethoven, String Quartet, Op. 95, I, theme
7–12	16	Mozart, String Quartet, K. 458, II, theme
13	22	Brahms, Sextet, Op. 18, I, main theme
14	23	ibid., subordinate theme
15	24	Brahms, Sextet, Op. 36, Scherzo, theme
16	21	Mozart, String Quartet, K. 421, I
18	28	Brahms, “An die Nachtigall”
19	29	Brahms, “Wie Melodien zieht es mir”

D. Examples that occur in both but where the treatment is remarkably different:

BL	BP	
20–34	49–50	Brahms, String Quartet, Op. 51, No. 2, II
38–56	47	Brahms, <i>Four Serious Songs</i> , “O Tod, wie bitter bist du”

(App. IV/PZ)

Bibliography 1991-1992

COMPILED BY JERRY MCBRIDE

This article updates previous bibliographies that have appeared in the Journal. These bibliographies attempt to gather information from a wide range of bibliographic databases and indexes, and to provide a comprehensive listing of the literature about Schoenberg as it becomes available.

This bibliography primarily covers material published between 1991 and 1992. However, in compiling the list of citations, some works published between 1985 and 1990 were discovered that were not listed in the bibliography which appeared in volume XV, number 1 of this Journal. These earlier citations are included here for completeness. In addition, books published before 1991 are included if a review of that book was published between 1991 and 1992.

Other criteria besides publication date were used for selection. Publications in different forms were included such as books; articles, chapters, and sections of books; dissertations; periodical, journal, Festschrift, and conference articles; reviews of books, printed music, and live and broadcast performances; and printed music. Reviews of recordings were not included as they can more easily be accommodated by a discography of Schoenberg's music. Due to the extremely large number of articles appearing in newspapers, it was decided to drop this feature from the bibliography. Unpublished papers, manuscripts, and unpublished conference proceedings are also not included.

The actual items were examined whenever possible to insure accuracy and to determine if they were suitable for inclusion. At least half the contents of a book, article, etc., must have mentioned or referred to Schoenberg in order to be included in the bibliography. When it was not possible

to examine an item, the title or an abstract served as the guide for inclusion.

The two major music indexes, *Music Index* and *RILM Abstracts*, were consulted manually. The 1988 and 1989 issues of *RILM Abstracts* were the latest available at the time the bibliography was compiled. While the 1990 citations for *RILM* had been published, the index was still unavailable. Many of the earlier citations appearing in this bibliography were drawn from *RILM*. In addition, the following electronic databases were consulted: *America: History & Life*, *Art Index*, *Arts & Humanities Search*, *Biography Index*, *Book Review Index*, *Dissertation Abstracts Online*, *ERIC*, *Education Index*, *Historical Abstracts*, *Humanities Index*, *LC MARC*, *MLA Bibliography*, *Magazine Index*, *Medline*, *Religion Index*, *RILA*, and *Social Sci Index*.

In any endeavor of this type, many people need to be thanked for their contributions. Middlebury College and the Middlebury College Libraries have provided access to the many sources, both print and electronic, and the computer resources that are essential to compiling and producing a bibliography. Above all, the assistance and support of R. Wayne Shoaf is invaluable.

A. Books

1. Antokoletz, Elliott. *Twentieth-Century Music*. Englewood Cliffs, N.J.: Prentice Hall; 1992: 3-75. xiv, 546 p. ISBN: 0-13-934126-9.
Note: Chapters 2-3 are about Schoenberg.
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